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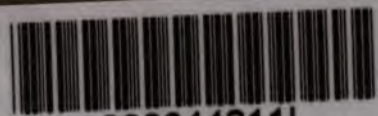
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Henry the 7th Chapel, Entrance to Choir.

London, Published by J. Taylor 29. Bogn. Holborn, June 1. 1831.

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A. Pugin Archt. del.

J. Farrell sculp.

Henry the 7th Chapel, Entrance to N. aisle.

London, Published by J. Taylor, 33, High Holborn, June 1. 1832.



SPECIMENS
OF
Gothic Architecture;
SELECTED FROM VARIOUS
ANTIENIENT EDIFICES IN ENGLAND:
CONSISTING OF
PLANS, ELEVATIONS, SECTIONS, AND PARTS AT LARGE;
CALCULATED TO EXEMPLIFY
THE VARIOUS STYLES,
AND
THE PRACTICAL CONSTRUCTION
OF THIS CLASS OF
ADMIREED ARCHITECTURE,
ACCOMPANIED BY
Historical and Descriptive Accounts.

BY
A. PUGIN, — ARCHITECT.

LONDON:

PRINTED FOR J. TAYLOR, ARCHITECTURAL LIBRARY, 59, HIGH HOLBORN; A. PUGIN, 34, STORE STREET;
AND J. BRITTON, BURTON STREET.

1821.



LONDON:—PRINTED BY J. MOYES, OREVILLE STREET.

TO
JOHN NASH, Esq.

ARCHITECT TO THE OFFICE OF WORKS,
PRIVATE ARCHITECT TO THE KING, &c. &c. &c.

SIR,

Soon after my arrival in this country, I was very fortunately introduced to you, and prosecuted my architectural studies in your office, with much gratification and advantage to myself. It is, therefore, with no small degree of pleasure that I inscribe to you the present volume of Specimens, which none, better than yourself, know how to appropriate and to appreciate. Indeed, from your friendly and judicious counsel I have already profited much; and I trust that the present Work, as well as any other I may hereafter be induced to undertake, may merit the approbation of so distinguished a judge.

I remain,

With great respect and gratitude,

Your obedient servant,

A. PUGIN.

June, 1821.

PREFACE.

IN submitting this Volume to the attention of his readers, the Editor is desirous of propitiating their good opinion by a candid explanation of his intentions and views in projecting the Work, and in the execution of its different parts. Intimately connected as he has been for many years with architects, amateurs, and publishers, he has often had occasion to lament the want of a series of Plates, representing the geometrical proportions, plans, and construction of genuine Gothic Architecture: and was induced, a few years back, to undertake and assist in the execution of a volume of "Specimens, &c. from Oxford." This was calculated to afford hints, and something like data, for the experienced Architect: but its style of execution, and the character of many of the subjects, are not adequate to the demands of enlightened collectors, or very creditable to the taste of the artists. Partly to remedy the deficiencies of that volume, and to supply the gentleman and connoisseur with a more diversified, as well as a more choice collection of "Specimens," he now offers a Series of Sixty Plates. The drawings for all these have been made with care, and with attention to *practical execution*. It is hoped and believed that every form and member here represented can easily be executed, either on a scale equal to the original, and for similar purposes, or reduced to any other scale, and applied to any other object. In designing or adapting Gothic Architecture for modern edifices, it is of primary importance to calculate on the size, proportion, object, and situation of the intended building; and to select a class or style applicable to those points. The next requisite is to preserve harmony, or consistency of style, throughout all the members and details of the work. Disregarding this, or ignorant of its principles, many builders, miscalled architects, have committed sad blunders, and have jumbled together, in one design, not only the styles of different ages, but mixtures of castellated, domestic, and ecclesiastical architecture. Indeed it is to the tastelessness of persons, who occasionally design, or rather build, such edifices without well-planned and well-digested designs, that "modern Gothic" has been treated with sneers and contempt, and has been sarcastically termed "Egyptianised, Grecianised, Romanised, Gothicised, Castleised, Abbeyised, buildings." Whether a design be for a mansion, a cottage, or a church,

does not appear to have entered into the calculation of many builders. They blunder on with some confused notions of pointed arches, slender columns, and embattled parapets : and at length produce a non-descript, which cannot degrade them, because they have no reputation to lose ; but unfortunately excites a prejudice, and erroneous opinions of a class of architecture, which is susceptible of great beauties and impressive combinations. It is to obviate a repetition of such blunders, and such follies, that the present Work is produced : and, at the same time that it furnishes genuine materials for the Architect to work from, it supplies the amateur with criterion for reference, and to guide his judgment. Both may see, in the Specimens here exhibited, the distinctive styles and forms that belong to a given period.

The Author of these " Specimens " having produced the number of Plates originally promised, and thus far fulfilled his engagement, is induced to offer a continuation, or *Second Series*. He most distinctly and unequivocally declares, that this was not intended, or even anticipated, by himself at the beginning of the Work. It is now done at the urgent recommendation of several professional gentlemen of the metropolis, and of some correspondents, both in the country and on the continent. It would be affected modesty in the Author, were he to disavow, or deny the gratification he feels in receiving such approbation ; but he must also declare, that he feels considerable difficulty and delicacy in deviating in the smallest degree from his original proposals. He promised to complete the Work in Three Numbers, or Sixty Plates ; and has accomplished this part of his task. The volume is therefore completed ; and every iota of the original prospectus performed, except the Dictionary of technical terms. The writing of this was promised by a friend in the country ; and had he performed his engagement, it would have been published in the present Number ; but, rather than delay the publication any longer, the Author is advised to issue it in its present state. He assures the Subscribers that this Dictionary will be printed in the course of the ensuing winter ; and that they may have it, *gratis*, at the publisher's. In order to prevent any mistake on this point, they recommend that a copy of the Work, with the name of the Subscriber, be sent with the application.

In compliance with the recommendation above alluded to, the Author is induced to solicit a continuance of the same patronage he has already received, for a *Second Series*, or continuation, of these " Specimens." It has been justly remarked to him, that the Sixty Plates, now published, " are not sufficient to illustrate and exemplify the numerous varieties and beauties of Gothic Architecture ; and that the practical Architect, the amateur, and the antiquary, are alike desirous of having the Work as complete as it can

be rendered. When the details and members of an entire building are drawn with accuracy, measured and delineated with fidelity, and rendered useful to the first class of persons, and satisfactory to the other two, as data for inference and for history, they become valuable and interesting appendages to the Architect's office, and to the gentleman's library." In the course of preparing the Sixty Plates already engraved, the Author has been enabled to ascertain the opinions and wishes of a great part of his Subscribers; and also to perceive, that this number of subjects is very inadequate to represent all the varieties and beauties of this diversified, picturesque, and impressive class of Architecture. This Second Series is therefore undertaken with a view of rendering the Work more comprehensive, perfect, and satisfactory. Besides a variety of examples from ecclesiastical buildings, entirely different from any already given, it will embrace details of *castellated* and *domestic Architecture*, as well as of Furniture. This part of the Work will be comprised in Three Numbers, with Eighteen Plates in each, at the same prices as the present Part. In consequence of increased expenses on the Plates, which will cost half as much again as in the first instance, and extensive and expensive travelling to collect materials, the Author is necessitated to offer Eighteen, instead of Twenty Plates, in each Part. The First Number, or Fourth of the Work, will be published on the first of December, and the other two at intervals of four months from each other.

* * *The Introductory Essay, and the descriptions of every Plate and subject, to page 33, have been expressly written for this Work by MR. E. J. WILLSON, of Lincoln; and great care has been taken to print every passage of his copy verbatim ad literatim.*

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REMARKS

ON

Gothic Architecture ;

AND ON MODERN IMITATIONS.

THE history of what is usually termed *Gothic Architecture* affords one of the most eminent instances of the fluctuations of public taste. After reigning, acknowledged throughout the principal countries of Europe, as the most beautiful and convenient style of building, during almost four centuries, commencing our epoch from the full establishment of the pointed arch ; and after filling Germany, France, England, &c., with edifices of such lightness and sublimity of effect as the world had never before witnessed ; an over-wrought refinement in elaborate details at length brought the whole style into disrepute. The ornaments appropriate to its principal members became neglected, and imperfect details of Italian Architecture took place of them ; the admirers of which, without attempting to bring forward complete examples of the rival style, applied its ornaments to buildings of decidedly different character. Nothing could be more barbarous than such mixtures : the leading forms of both these very different manners of building became violated by their being brought together. Pilasters and columns, borrowed from the Grecian orders, were worse than useless, when placed between windows of a breadth far beyond what the style they belonged to admitted ; and those windows, as if to heighten the incongruity, divided into numerous small lights by mullions of stone. Turrets, pinnacles, and open battlements, could have no legitimate affinity to Doric or Corinthian entablatures ; and yet such indiscriminate mixtures were practised, not merely by ignorant and inferior artists, but by the most eminent architects of the time. The changes in religious opinions,

which took place in the 16th century, had a great effect upon Architecture, and its sister arts. The adoption of the new doctrines was everywhere ushered in by the demolition of monasteries; many of which had churches, halls, cloisters, and other buildings of great magnificence: whilst even cathedral and parochial churches were rudely despoiled of the statues of saints, and all their most valuable ornaments. The destruction of so many grand establishments, where Architecture, Sculpture, and Painting, had always been warmly cherished; and, indeed, where alone they had found protection during the stormy periods of feudal warfare, gave a terrible blow to those arts "that adorn and soften life." From the death of Henry VIII. to the restoration of Charles II., almost all the great houses built by the English nobility exhibit a mixed style, such as we have described. A few, but very few, examples of pure Italian Architecture were produced by Inigo Jones; the most celebrated of which was the Banqueting-House of the projected palace of White-hall. The few churches that were erected within that time exhibit much the same mixture of styles as the great houses. Arched and mullioned windows retained their place; but columns of the *five orders*, and other members of incompatible design, were blended with them indiscriminately. Even Inigo Jones disfigured the decayed cathedral of St. Paul's, London, by casing its old Norman walls with rustic work, decorated with obelisks, and Doric triglyphs; and a spacious portico of Corinthian columns was added by him to its western entrance. The "Godly, thorough, Reformation," effected by the unhappy opponents of the king, Charles I., destroyed many splendid remains of ecclesiastical Architecture. In the choirs of almost every cathedral in England, the episcopal throne, and the rich screens and tabernacles where the high altars had formerly stood, were broken down with furious zeal. Upon the re-establishment of the monarch, and of the clerical hierarchy, these outrages were repaired in the taste of the day. Corinthian columns and cornices were then erected amidst rows of prebendal stalls, crowned with tapering pinnacles and fretted tracery. A pedantic affectation of Italian taste had branded the pointed arch, and all the buildings constructed on its principles, with the opprobrious term, *Gothic*; an epithet inconsiderately applied, merely as designating something barbarous, and devoid of regular design. Our great national architect, Sir Christopher Wren, following the prejudices of his contemporaries, gave his suffrage to the general censure; and deservedly as his talents were esteemed, it is no wonder that his judgment was applauded, and re-echoed as unquestionable. And yet how unable has he shown himself to imitate the style he condemned! What

are the towers he added to Westminster Abbey? Clumsy copies of those of St. John's Church at Beverley, overlaid with cornices and other members, borrowed from Roman Architecture. The octagonal tower, erected by him over the chief entrance of Christ Church, Oxford, and such of the churches which he repaired or rebuilt in London, where any imitation of the *Gothic* style was attempted, exhibit such imperfect and poor designs as no living architect, of any reputation, would risk his credit upon. From that time down to the reign of our late venerable sovereign, Italian Architecture maintained undisputed ascendancy; all that was called *Gothic* remained proscribed and neglected. The rise and establishment of a more liberal taste would form an agreeable subject for details of greater length than our limits will admit of; the design of this work being rather to assist the actual imitation of *Gothic* Architecture, than to give a full history of it.

Wren himself gave designs for such incongruous ornaments as these at Winchester and Lincoln Cathedrals; and at the latter he replaced one side of the quadrangle of the cloisters with a portico of semi-circular arches, raised upon columns of the *Italian Doric*; the other three sides of the square being of the style of Edward I.'s reign.

Although it was not till the reign of George III., as observed above, that any critical investigation of our ancient buildings was entered upon, yet some imperfect efforts at imitation had previously been made, which indicated a returning partiality for the once favoured style. The evident failure of Sir Christopher Wren in all that he had designed as imitations of Gothic, might very fairly deter ordinary architects from attempting what had baffled a man of his eminence. He must have felt the inferiority of his works to their models, and seldom ventured on such things. But where new buildings were planned, *en suite*, with ancient ones, some conformity of style seemed necessary to avoid very discordant effects; and this, though too often disregarded by Wren himself, could not always be dispensed with. It was the case at *All Souls' College*, Oxford; where the library, and other modern buildings, form a quadrangle with the chapel and hall built by the founder, Archbishop Chicheley, in the reign of Henry VI. The library was begun in 1716. Its outside bears some accordance with the chapel. The east side of the square has two lofty turrets, and was also designed to be *Gothic*, as far as internal convenience would allow; together with the cloister and gate which range along the front. Of this quadrangle, Lord Orford remarks, with his characteristic acuteness, that "it has blundered into a picturesque scenery, not void of

grandeur* ;” which must be allowed : but the parts are wretchedly made out. Nicolas Hawksmoor, a scholar of Wren’s, and associate with him in several of his principal works, was the professional architect ; but Dr. George Clarke, a member of the college, assisted in designing these buildings ; which deserve notice as amongst the earliest and most considerable of those imitations, the inaccuracies of which eventually led to a thorough investigation of ancient examples, and a more perfect revival of their style. The impropriety of altar-screens, episcopal thrones, &c., of Italian Architecture, when placed in our cathedrals, was at length perceived ; indeed nothing but undistinguishing partiality could ever have tolerated such incongruous ornaments. The choir of York Minster had a throne for the archbishop of most unsuitable design, which was set up in place of the ancient one destroyed under the rule of the presbytery : this was removed in 1740, and a new one erected, together with a pulpit, and other furniture, in professed imitation of the ancient stalls†. About the same time a stone screen was built at the entrance of the choir of Beverley Minster, in a style of intended resemblance to the works of the 15th century‡. The screens which enclose the upper end of Westminster-Hall for the Courts of Chancery and King’s Bench, were designed by Kent, in the reign of George II. All the above works are miserably deficient in fidelity of details, and altogether unworthy of notice, except as evidences of right feeling in those who designed them. An artist, with the advantages of the

* Anecdotes of Painting, &c. : where these buildings were at first attributed to Gibbs, the architect ; a mistake which is corrected by a subsequent note. The whole quadrangle was not completed in less than 40 years.

† As Kent had been consulted by Lord Burlington for the patterns of the variegated pavement laid down in 1736, in York Minster¹, it seems highly probable that he was concerned in the design of the above furniture for the choir. However miserable his attempts in *Gothic Architecture*, Kent was a man of extraordinary mind ; and his talents were applied to every species of design. The introduction of a new style of laying out ornamental grounds was chiefly effected by him, though prompted by the fine taste of Pope.

‡ The date of this erection is not in the published accounts of Beverley ; but it was about the time above mentioned. The workmanship is excellent : and the design shows great genius, though spoiled by a total ignorance of proper details. It was probably a work of Kent’s.

¹ Huge Etruscan scrolls made out with old marble slabs, cut into narrow slices. Archbishop Bowett’s tomb was actually stripped, as well as many others, to furnish materials for this display of taste !

present day, who should venture to display such barbarous things, would deservedly be hooted with contempt: but we must bear in recollection, that when Hawksmoor and Kent produced them, the Italian had for so long a time been thought the only Architecture worthy of the study of scientific men, that all knowledge of the beautiful style which it superseded in this country had fallen into oblivion. The dates of most cathedrals, and of some other principal buildings, stood recorded in history. But such records gave mere dates; and hardly ever entered into specific details. It could never become unknown that circular arches and ponderous columns, the style of Durham Cathedral, were of older fashion than the pointed arches and light shafts of that of Salisbury: but all discrimination of the changes which Architecture had received during the 13th, 14th, and 15th centuries, was in a manner lost; as we may see in the gross blunders which occur in many descriptions of those fabrics, even by antiquaries who, on many subjects, might be regarded learned, such as Browne Willis*, and others. Sir Christopher Wren, on occasion of being employed to survey Salisbury Cathedral, in order to its repair, amongst much scientific observation on the fabric, published the most wild and inconsistent theories on the style in which it is built†. He was then at the head of his profession, a man of learning, and conversant in the first circles of men of knowledge. His failures, wherever he attempted anything in the *Gothic* style, have been already noticed. His immediate successors in that way were not more happy; indeed it had become impossible for any individual, however powerful or fertile his genius, to effect anything worthy to associate with original works in that style, beyond the mere copy of some part.

That lively and acute genius, the Hon. Horace Walpole, contributed so much to spread a taste for the beauties of *Gothic* Architecture, especially amongst people of fashion, both by his writings, and the construction of his celebrated villa of Strawberry-Hill, that his name cannot be silently passed over. His education, first at Eton, and subsequently in King's College, Cambridge, at both which places the poet Gray was an intimate companion, may be thought to have inspired him, as well as his friend, with a predilection for the florid style of ecclesiastical architecture. His verses to the memory of

* See his Histories of Lincoln, York, and other cathedrals, 4to. 1729, &c.

† Parentalia. These theories have been refuted in Bentham's History of Ely; and since then, more fully, by Dr. Milner, in his Treatise on the Architecture of the Middle Ages.

king Henry VI., written at Cambridge in 1738, are full of admiration of the sublime chapel of King's College*. Strawberry-Hill was incredibly admired for several years; though, in point of architecture, it is a heap of inconsistencies, and altogether a mere toy. The place was purchased by him in 1748; and he shortly after began to embellish it in the *Gothic* style. Various apartments were added to the old house at different times, as late as the year 1776†. When he began to build, Mr. Walpole visited many ancient castles and mansions, and his letters of 1752 and 1753 contain some beautiful descriptive sketches of what he saw. In the preface to "A Description of Strawberry-Hill," printed at his private press there in 1774, after stating that "the *Description* originally was meant only to assist those who should visit the place," he adds, "A farther view succeeded, that of exhibiting specimens of Gothic Architecture, as collected from standards in cathedrals and chapel-tombs, and showing how they may be applied to chimney-pieces, ceilings, windows, balustrades, loggias, &c." And further on, "I did not mean to make my house so Gothic as to exclude convenience and modern refinements in luxury. The designs of the inside and outside are strictly ancient, but the decorations are modern; and the mixture may be denominated in some words of Pope, *A Gothic Vatican of Greece and Rome*‡."

* The following lines of the above poem strikingly display the taste of that time, when a young writer felt himself obliged to apologize for the want of Italian rules of proportion in King's College chapel:—

"When Henry bade this pompous temple rise,
Nor with presumption emulate the skies,
Art and Palladio had not reached the land,
Nor methodized the Vandal builder's hand;
Wonders unknown to rule, these piles disclose;
The walls as if by inspiration rose," &c.

Gray's "Ode on a Distant Prospect of Eton College," was written in 1742.

† In the designs for Strawberry-Hill, Mr. Walpole was assisted by Mr. Richard Bentley, only son of the celebrated critical scholar, Dr. Richard Bentley. John Chute, Esq. was also consulted, a gentleman of congenial taste, who embellished his seat at the Vine, in Hampshire, with some elegant architectural works. In the style of his curious mansion, Mr. Walpole was prompted, very likely, by a house which Richard Bateman, Esq. had built at Old Windsor about the same time. Mr. Walpole resided at Windsor the summer before his acquisition of Strawberry-Hill. Mr. Bateman's house was intended to resemble a monastery; it was lately occupied by the dowager lady Onslow. Some of its antique furniture was eagerly purchased for Strawberry-Hill, on Mr. Bateman's death.

‡ Few men have had their talents so severely criticised, and variously estimated, as Horace

A short essay on the ancient architecture of England was published in 1762, by the Rev. Thomas Warton, in his "Observations on the Fairy-Queen of Spenser," which exhibited a better chronological sketch of different styles than had been previously done; though the authority of Sir Christopher Wren led him into some mistakes. His favourite studies had made Mr. Warton intimate with many curious descriptions of architecture contained in the writings of Langland, Chaucer, Lydgate, and other old poets; and in his great work "The History of English Poetry," of which the first volume appeared in 1774, are many valuable notes on such descriptions*. The information afforded by Mr. Warton, was in a manner superseded by the "History of Ely Cathedral," published in 1771, by the Rev. James Bentham. The knowledge of ancient architecture displayed in this work far exceeded all that had been published on that subject. The cathedral of Ely, where Mr. Bentham was beneficed, had furnished him with examples of every variety of style, from the Saxon era to that of the Reformation. The peculiar ornaments of each were carefully studied by him, and his numerous quotations from ancient authors prove his diligence in historical research. In this work was first brought forward the presumed origin of the pointed arch, the chief feature of the *Gothic* style, and on which the whole style seemed to be formed. This, Mr. Bentham derived from the intersection of two semi-circular arches, such as are seen on the walls of buildings erected about the period of the Norman Conquest, an opinion that has given occasion to much dissertation and debate, the result of which seems to have convinced most practical men of its being well founded, though there are many speculative writers who wish to find a higher origin for the Gothic style.

Walpole. His concern in the revival of *Gothic* Architecture, is all that we have to do with; and considerable merit must be claimed for him. His letters, and many passages in the *Anecdotes of Painting*, were very useful in correcting the public taste, which had sunk into mere pedantry, and a blind partiality for particular rules. His imitations at Strawberry-Hill are hardly to be called architecture: but he had the generosity to acknowledge its deficiencies, and to bestow unreserved praise upon more successful efforts, when *Gothic* Architecture became better understood.

* In 1760, Mr. Warton had published, without his name, "A description of the City, College, and Cathedral of Winchester," 12mo. In this work, some such glaring mistakes occur in ascertaining the age of certain parts of that cathedral, as show that he could not then have paid much attention to the study of ancient architecture; but the essay above mentioned displays much better critical knowledge.—See Milner's *History of Winchester*, in which Warton's errors are detected and cleared up.

The Preface to Captain Grose's "Antiquities of England and Wales," followed shortly after Bentham's History of Ely; and added some useful remarks to what had been given in that work, by extending the comparison of English buildings to foreign ones; but without venturing to dispute the inconsistent theories of Sir Christopher Wren. Large quotations were taken by Grose from Warton, Bentham, and Bishop Warburton; the latter of whom had published some fanciful observations in his notes to Pope's Epistles.

The "History and Survey of the Antiquities of Winchester," by Dr. Milner, 2 vols. 4to. 1798, brought a grand accession to the knowledge of old English architecture. The church of St. Cross Hospital, near that city, had been noticed by Bentham for the curious combinations of circular and pointed arches displayed in its construction; and the historian of Winchester, adopting the same opinion, strengthened it by concurrent arguments and observations. His description of the cathedral, college, and other buildings at Winchester, cleared up the mistakes of preceding writers, and evinced a complete acquaintance with the *Gothic* style of architecture, and its various alterations.

The exertions of literary men in ascertaining the history of architecture, enabled practical artists to select proper models for imitation; the specimens of different ages became better known, and the impropriety of blending the ornaments proper to works of distinct periods, as had been previously done, began to be felt. Mr. James Essex was the first professional architect whose works displayed a correct taste in imitations of ancient English architecture. He was born at Cambridge in 1723; and educated in the school of King's College, where his constant sight of the magnificent chapel is thought to have determined his taste to that style of architecture, which is there so enchantingly displayed. He was employed to make architectural drawings for the historian of Ely, as early as the year 1757, and remaining ever after in friendship with Mr. Bentham, undoubtedly acquired much knowledge from him on the history of his art. Mr. Essex was also acquainted with Gray the poet, Gough, Tyson, Cole of Milton, Horace Walpole, and other antiquaries; his modesty and amiable temper being no less admired than his talents. The works of this architect in the *Gothic* style were not numerous. The choir of Ely cathedral was removed under his direction in 1770; and he effected very extensive repairs on that church, in carrying on which nearly 20 years was employed. After this he was engaged in repairing Lincoln Minster, where a new throne for the bishop was erected from his design, as well as an altar-

piece of stone, and some other works*. King's College Chapel was repaired also by him, and he designed the stone screens about the altar there, which was then removed to the east end, and a space originally behind it taken into the choir. An elegant cross at Ampthill was erected from a drawing by Essex, in memory of the abode there of Queen Catherine of Arragon; besides improvements at Madingley, an ancient mansion in Cambridgeshire, together with the design of windows, and other minor works.

Death closed the labours of Mr. Essex just at the time when a new master in modern Gothic Architecture appeared, who soon "eclipsed all former fame." Mr. James Wyatt, whose skill in Grecian Architecture had long before placed him at the head of his profession, was consulted in 1782 by Thomas Barrett, Esq. for the improvement of his seat at Lee, near Canterbury. "Wyatt designed several plans, some Grecian, some Gothic. The latter was adopted;" and the success of the imitation soon made both the place and the architect highly celebrated. This was Mr. Wyatt's first work in the style of our old English architecture; and, as such, it deserves particular notice, although he afterwards produced several much more sumptuous specimens of that style. Mr. Barrett was a man possessed of elegant taste, and knowledge of the fine arts; and not only attended very carefully to the correctness of his new buildings, but consulted several friends, and particularly the Hon. Horace Walpole, whose approbation of Lee was thus expressed with equal warmth and judgment:—"The house at Lee, which was but indifferent before, has been, by the skill and art of Mr. Wyatt, admirably improved in the disposition of the apartments; amongst them is a very beautiful library, finished in the most perfect style of Gothic taste. The three fronts of the house convey the idea of a small convent, never attempted to be demolished, but partly modernized, and adapted to the habitation of a gentleman's family†;" and in the later

* The general form of this altar-piece was probably copied from the monument of Bishop Wm. De Luda, in Ely cathedral; enlarged and modified. It has a chaste and suitable effect, although not large and sumptuous enough to fill its place worthily, in so magnificent a church. The works of Mr. Essex in the *Gothic* style, cannot be exceeded in their fidelity to ancient examples; but are deficient in boldness, and spirit of design, and his details too often meagre, as is apparent in this and other works of his.

† The above passage was published in Hasted's *History of Kent*, Vol. III., and has been copied into other works. In the *Bibliographical Decameron*, the author, the Rev. T. F. Dibdin, tells us, that this passage was written by Lord Orford himself, "and had it not been deemed necessary a little to vary and curtail it to adapt it to the historian's plan, would have appeared more advantageously." *Decameron*, III. p. 457, notes.

editions of *The Anecdotes of Painting*, he again takes occasion to praise Mr. Wyatt's success in this his first essay. "Mr. Wyatt, at Mr. Barrett's at Lee, near Canterbury, has, with a disciple's fidelity to the models of his masters, superadded the invention of a genius. The little library has all the air of an abbot's study, except that it discovers more taste*." The superiority of Lee to Strawberry-Hill was beyond comparison, and no one acknowledged it more readily than the noble owner of the latter, whose taste contributed to this superior perfection of Lee†. "For a full description of Lee, we must refer to the works mentioned in a note; remarking only one circumstance in the idea of its style, which deserves the attention of every imitator of ancient architecture, viz. a propriety and consistency in the character it assumes as an ancient work, "a small monastery,—partly modernized, and adapted to the habitation of a gentleman's family‡." The situation is happily suited to the appearance of monastic seclusion, but obvious convenience required some deviations from strict adhesion to ancient forms; particularly in the windows, on which, however, the beauty of *Gothic* buildings mainly depends§. Mr.

* Vol. III. of Lord Orford's Works, 4to. p. 433. In a letter published in Vol. VIII. of Nichol's *Literary Anecdotes*, he says, "I have seen, over and over again, Mr. Barrett's plans, and approve them exceedingly. The Gothic parts are classic; you must consider the whole as Gothic modernized in parts, not as what it is, the reverse. Mr. Wyatt, if more employed in that style, will show as much taste and imagination as he does in Grecian." [A. D. 1782. N. B. The new buildings began the next year.]

† See Lord Orford's Correspondence, Vol. V. of his Works, p. 668, where, in a letter dated 1788, addressed to Thomas Barrett, Esq., he acknowledges the defects of Strawberry-Hill, and tells his friend, "My house was but a sketch by beginners, yours is finished by a great master."

‡ This consistency was wanting in Strawberry-Hill, where the designs vacillated between the style of a castle, and that of a convent. See *Descriptions of Lee* in Hasted's *Hist. of Kent*, Vol. III. 665. *Beauties of England*, Vol. VIII. p. 1092. *Angus Views of Seats*, 1787, where is a neat engraving; and *Bibliographical Decameron*, Vol. III. 457, where is a vignette and description, &c.

§ Many of the best designed modern *Gothic* mansions are spoilt by their windows, as Lee is. Turrets, battlements, pinnacles, in short, almost every ornament of the Gothic style, may easily be applied to modern houses, for external decoration, without departing from the ordinary mode of fitting up the rooms within; but windows in rows of the simple Grecian opening, destroy all harmony on the outside, and if forms appropriate to the exterior be adopted, the inside must be in some degree conformable, and fresh difficulties arise in the furnishing and fitting up of rooms. As to sash windows with their bars tortured into pointed arches, such *carpentry* is absolutely contemptible, and much more disgusting than common undisguised forms; nor can frames of cast iron ever successfully fill the place of stone mullions; the want of substance preventing such a frame from ever appearing "a lightened part of the structure itself," as a proper *Gothic* window has been

Wyatt's subsequent works in imitation of the ancient architecture of England are too well known to need description, and too numerous to allow of it here. Several of these buildings were far more extensive and sumptuous than any such works previously executed; but the praise of beautiful imitations of this style cannot be allowed to this celebrated architect, without, at least, a regret for the destruction of some valuable original specimens in three of the cathedrals submitted to his taste; Lichfield, Salisbury, and Durham. His genius was fully gratified in florid details, without always attending to antient rules; and too much is claimed for the fame of Mr. Wyatt, when he is said to have "revived in this country the long-forgotten beauties of Gothic architecture*." Since the first works of Mr. Wyatt, the *Gothic* style has been adopted in numerous residences of the British nobility and gentry; which have been built, or refitted in that style, with different degrees of fidelity and success. Several churches and chapels have been also raised with very good effect; this style having peculiar advantages for such structures. The repair of our cathedrals, those invaluable monuments of antient taste and skill, has in late years been attended with less violation of their original style than at any period since the introduction of Italian architecture. Several incongruous works of a barbarous taste have been removed from their venerable interiors, and correct imitations of a proper style erected in their place. During the last twenty years numerous publications have issued from the press, some to develope the obscure history of *Gothic* architecture, others to display its various beauties. Artists of first-rate talents have been employed to delineate and engrave the most beautiful and curious remains, and the works in this kind of the present day will be eagerly sought for, and carefully prized, a century hence. The general enlargement and improvement of public taste, resulting from these works, is undeniable. The respective beauties and conveniences proper to the Grecian orders in their pure state, or as modified by the Romans, and their successors, in the Palladian school, may be fully allowed, without a bigoted exclusion of the style we are accustomed to term *Gothic*. Nor ought its merits to be asserted to the disadvantage of classic style. Each has its beauties; each has its pro-

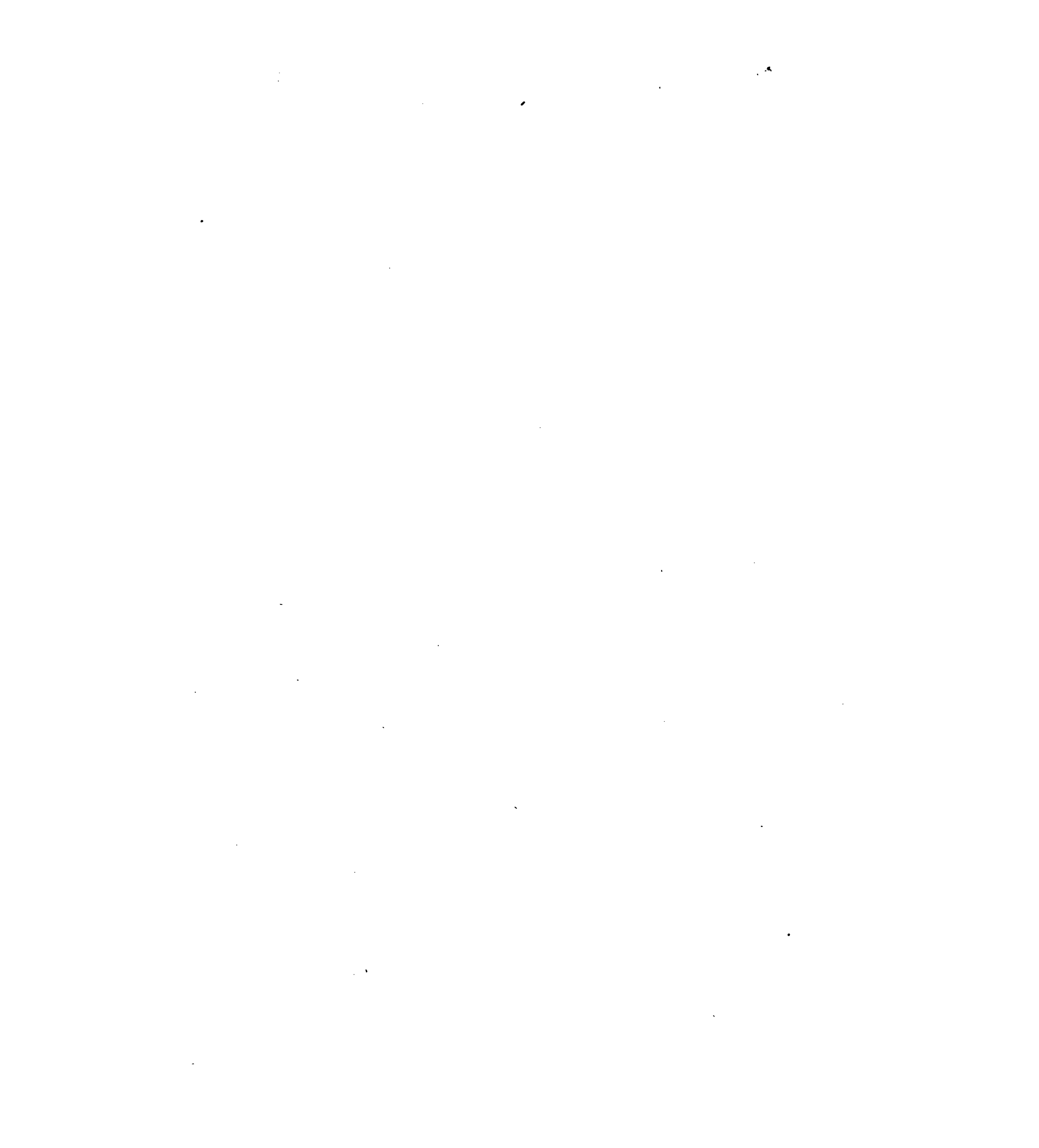
happily described. See "Metrical Remarks on Modern Castles and Cottages," &c. London, 1813. The Preface to this smart satire is full of judicious remarks on our ancient architecture, and its adaptation to modern dwellings.

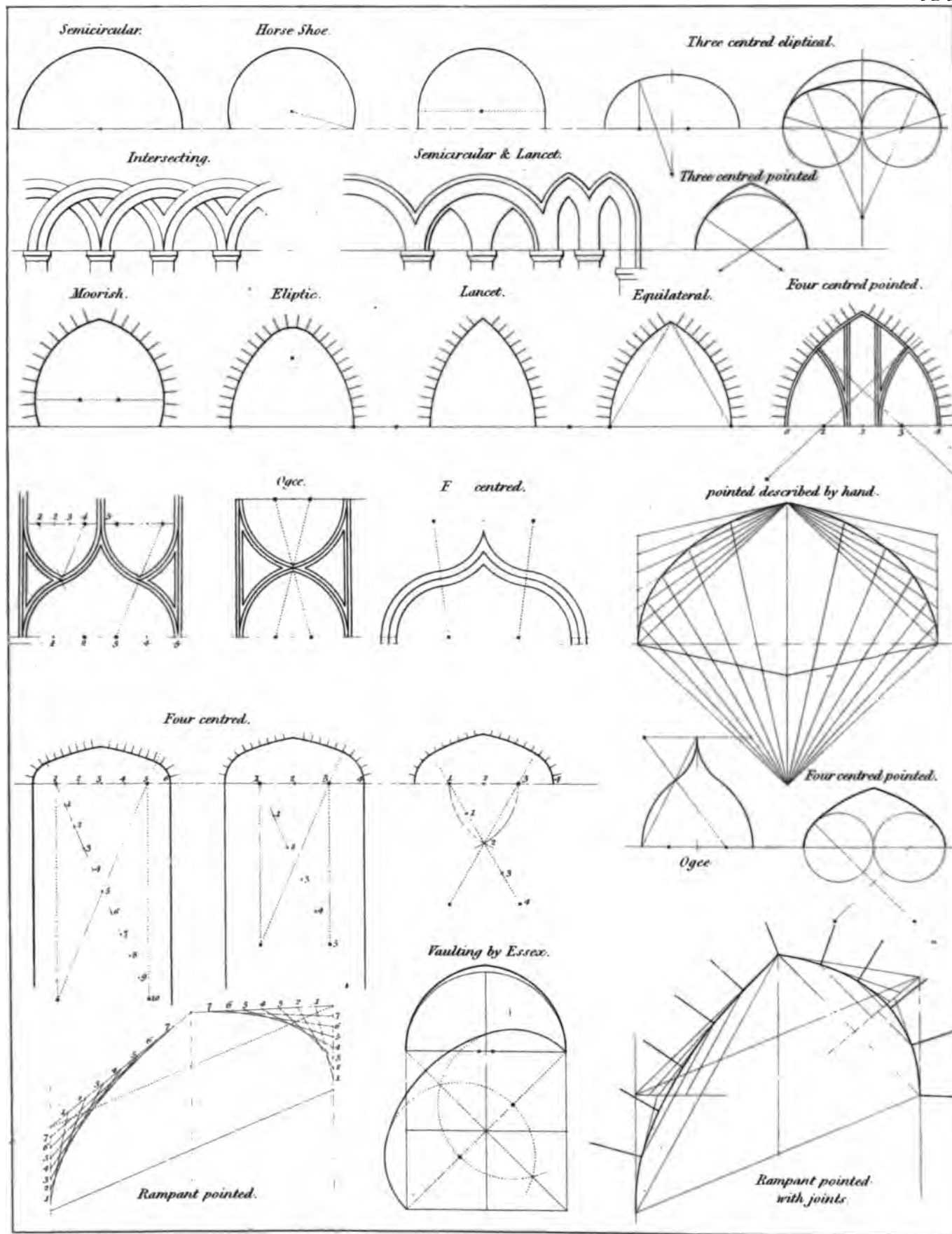
* See *Gent. Magazine*, Sept. 1813. Also *Monthly Magazine*, for October of the same year.

portions; which ought never to be applied to the other. The use of antient architecture, either Grecian or *Gothic*, may not inaptly be compared to that of the dead languages. Both have become obsolete, and must be determined by original examples. The rules of construction are fixed in both: and the proportions and ornaments of architecture require to be thoroughly studied, and strictly followed, no less than the metres and phrases of the classic tongues. The architect must evince his judgment in the use he makes of the best models of the style he adopts; and in invention, he must endeavour to *think* in the manner of the original inventors. These precepts may be thought to restrain modern practice to a servile imitation: but that is more than is intended. The scholar is left at full liberty to express his ideas in classic language; and the architect is not less at liberty to build in the antient styles: only let his models be attended to, remembering that a licentious departure from original rules produced the execrable *Gothic* of Batty Langley*; more contemptible than the most barbarous Latin of the feudal ages.

E. J. W.

* About sixty years since, this artist invented, and unfortunately published, *five orders of Gothic Architecture*; being hideous caricatures of Italian columns and entablatures, overlaid with strange mouldings of what he thought *Gothic*. The impudence of such attempts to impose on public taste would now be in small danger of misleading the most ignorant carpenter or mason; but ancient examples were then little studied, and this man's books produced some shocking barbarisms in architecture.





A. Pugin, Architect, del.

Various modes of forming Arches.

Published by J Taylor, 59 High Holborn, June 1. 1820.

E. Burrows, sculp.

Specimens
OF
GOTHIC ARCHITECTURE.

PLATE I.—VARIOUS MODES OF FORMING ARCHES.

THE Arch being the distinctive feature of all structures of the middle ages, as the column was of those of classic antiquity, the first Plate of this Work is devoted to an elucidation of various forms of Arches, beginning with such as are found in buildings of the Norman, or Saxon style*, and then proceeding through the principal varieties of pointed Arches.

1. The *Semi-circular Arch* was the principal one used in all buildings, until about the middle of the 12th century, though a solitary instance of a pointed Arch may now and then be proved to be of earlier construction.

2. Arch Described from one centre placed above the base-line.—This form has been denominated *the horse-shoe*; it is common in some buildings of eastern countries, and examples of it occur in Romsey Abbey-Church, and in others of the Norman style.

3. *Semi-circular*, but including a portion of the perpendicular jambs above the imposts.—This form is seen in a side-arch of the rood tower of Malmesbury Abbey Church, where the transepts being narrower than the nave and choir, two of the four Arches were limited to a less breadth, though required to equal the others in height. Other examples are found in the transepts of Winchester Cathedral, St. Alban's Abbey Church, &c.; in short, the Norman architects frequently raised their Arches above the imposts in this manner.

* These national denominations are used indifferently; it appearing, after great research, and many attempts to distinguish characters peculiar to the buildings raised in this country before the conquest, that the Normans did not introduce a new style, though they enlarged the scale of their churches, and other public buildings.

4 and 5. *Elliptical Arches*, described from three centres.—Arches of this form are not only found in Norman buildings, mixed with the semi-circular, but frequently over doors and windows in the early part of the 15th century, along with the pointed Arch, and the other characteristics of the style of that period. The entrance tower to the deanry of Lincoln has gateways of this form, and several other instances might be adduced.

6. *Semi-circular Arches intersecting each other*.—Some instances occur of intersecting pointed Arches, and others, of Arches, if they may be so called, described by strait lines, forming a series of intersecting triangles raised on one base: these were merely ornamental, as may be seen in the ruins of St. Augustine's Abbey at Canterbury.

7. *Semi-circular and Lancet Arches combined*.—Such mixture is commonly found in buildings of the 12th century, when the pointed Arch began to prevail.

8. *Three-centred pointed*.—Arches formed on this principle, began to come into fashion at the beginning of the 15th century, growing gradually more obtuse at the point.

9. *Moorish*.—This form may be classed with the Horse-shoe, No. 2. It is described from two centres placed above the imposts. Arches somewhat of this form, are occasionally met with in buildings of the early pointed, or Gothic style *; they are only found placed over narrow apertures.

10. *Elliptical*, resembling a pointed Arch, only rounded at the top.

11. *Lancet Arch*, described from two centres on the outside of the Arch.—The term *lancet*, has been happily applied to the tall, narrow windows which enlighten the structures of the 13th century. Salisbury Cathedral is the most complete specimen of that style. These lights have each a pointed Arch at top, and the Arch is frequently raised on strait lines above the mouldings of the impost, where such mouldings occur; this is, indeed, the lancet form, comparing the Arch to the head of a lancet.

12. *Equilateral*, where the points of the base and crown form an equi-

* We have not scrupled to use the term *Gothic*, it having become invincibly connected with that style of building, of which the pointed Arch is the distinctive feature. The impropriety of the term is acknowledged on all hands, and it is never applied now as contemptuous. The attempt to appropriate this beautiful style to our own country, by designating it *English Architecture*, was made without due regard to the noble monuments of it remaining in France, Germany, and Flanders. *Pointed Architecture*, in allusion not only to its characteristic Arch, but to its pinnacles, spires, &c., seems the most appropriate term, and most expressive of its character.

lateral triangle.— This may be called the standard form of the pointed Arch, and is perhaps the most beautiful.

13. *Four-centred pointed*.— Arches described from four centres, began to be introduced about the beginning of the 15th century. Some beautiful varieties of decoration were struck out from this form, but it must still be regarded as less perfect than the simple Arch struck from two centres.

14, 15, and 16. The combination of circles, and portions of circles, being so infinitely diversified in specimens of florid tracery, especially in the larger windows of the 14th century, it would be in vain to attempt to analyze their principles. We may observe, however, that most of them were divided at first into a few large forms, and these again subdivided into as many openings as the space would allow, so that the openings were never broader than those of the perpendicular lights of the window, and seldom less than one-half of the breadth of one of these. In proportioning the void and solid parts of windows, we seldom find the mullion exceed one-third of the light in the larger divisions, nor smaller than one-fifth.

17. Mode of describing a pointed Arch by the crossing of strait lines.— This Arch may be classed with the four-centred, being of flatter curve in the upper part than the lower. Many actual examples of Arches appear to have been struck out, by the intersection of strait lines, in specimens of the later periods.

18, 19, and 20. *Four-centred Arches*, whose centres must be upon the same diagonal lines, which are found by dividing the base-line of the Arch into more or less parts, according to the fixed height of the Arch.— These are some of the various forms of what has been called the *Tudor Arch*; Arches of that shape being chiefly found in buildings, erected under the reigns of our princes of the house of Tudor; we find, however, that this flattened Arch was used, at least, fifty years before the accession of Henry VII., the first English sovereign of that name.

21. *Ogee*.— This, with No. 16, give an ornamental variety of Arch, which was sometimes used over doors and windows in the reign of Edward III. Its inflected curves necessarily weaken it too much to allow of its application on any large scale, and only small specimens are found of this sort of Arch.

22. *Four-centred pointed*, of the same class as Nos. 18, 19, and 20, but differently described.

23. *Rampant pointed*, described by the intersection of strait lines.— See what is said of No. 17.

24. Shows one mode of proportioning the diagonal lines of a *groined vault*, to Arches of the sides. In this example, the side Arches are semi-circles, the diagonal ones are of an elliptical curve. Where the sides are pointed Arches, the diagonal curve was frequently a semi-circle. The consummate skill evinced in many roofs of buildings of the 14th and 15th centuries, make them deserving of the most minute and careful examination.

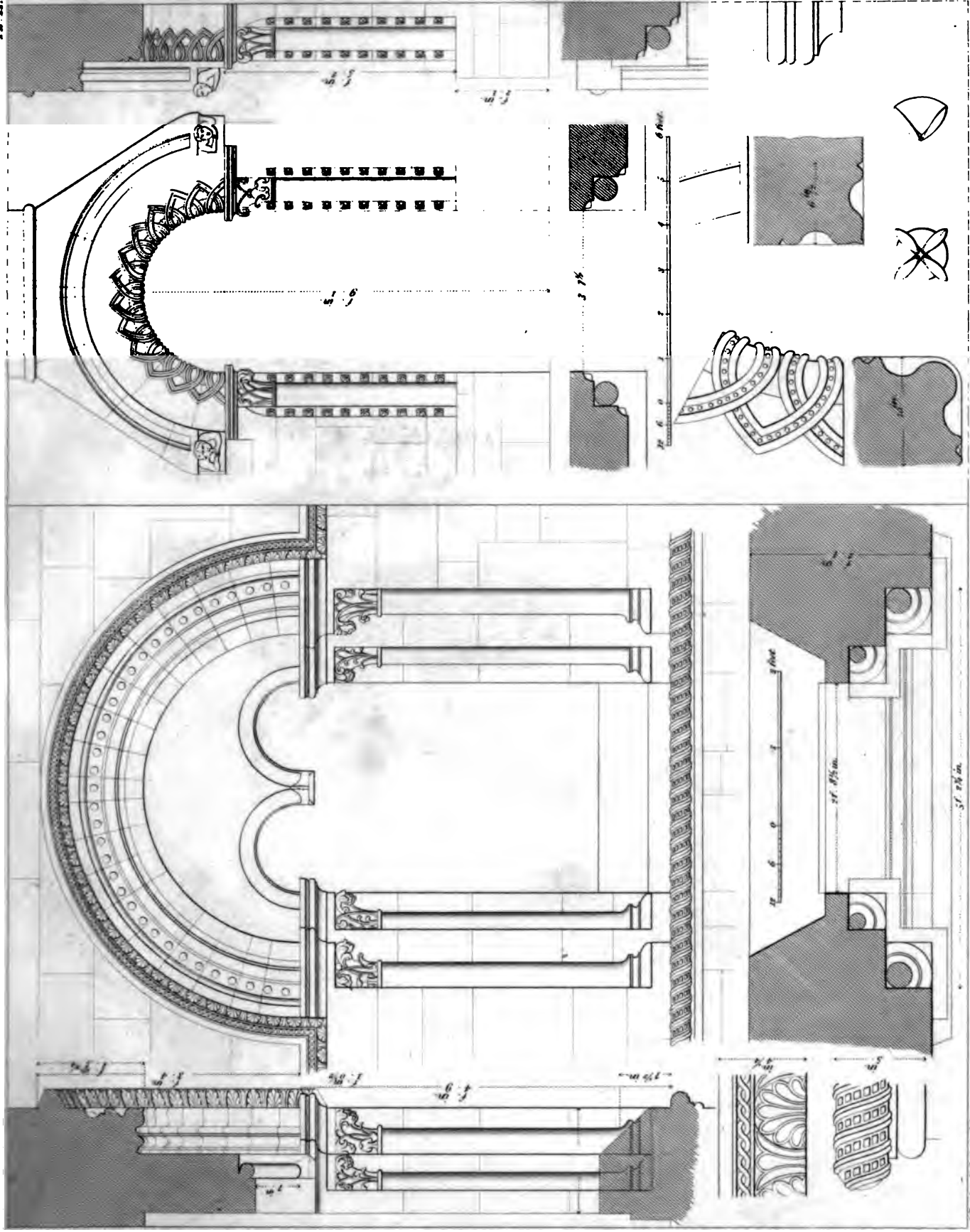
25. This example may be classed with No. 23. The lines of the joints are described in this,

PLATE II.—JEW'S HOUSE, LINCOLN,—WINDOW AND DOOR; 1140.

THE specimens represented in this Plate, are taken from a private dwelling in the city of Lincoln, called *the Jew's House**, and belong to that period when the Norman style had attained to its highest ornament; immediately after which, the pointed Arch began to supersede the semi-circular one, inducing a total revolution in architectural taste. The *window*, which forms the first subject, belongs to the upper story, and remains in good preservation, none of its members being wanting but the column in the centre. We have fully displayed it in an elevation, a perpendicular, and a horizontal section, with parts of the outer moulding of the Arch, and of the wreathed torus or string-course, on an enlarged scale; and here it may be observed, that the string-course runs along the whole front, and the other moulding is continued to a window corresponding with the one here engraved, but now mutilated.

The *door*, which forms the other specimen, gives entrance to the lower story of the same building. This must be considered as very curious, being constructed so as to serve for the base of a chimney, which we shall briefly describe. The elevation, and corresponding section, will, together, show the peculiar form of the Arch; its projection upon two carved trusses, its

* This name was acquired by its having been the residence of Belaset de Wallingford, a Jewess, who suffered death for clipping the silver coin of the realm, when this house was confiscated, 18°. Edward I. It afterwards came into the hands of William de Thornton, and was by him assigned to the Dean and Chapter of the Cathedral, as part of the endowment of a chantry, and it remains their property. *The Jew's House* stands at some distance from that where the murder of the Christian child, Hugh, was perpetrated, in 1255, by certain Jews, and who were then numerous in this city, many of whom had grown rich by usury.

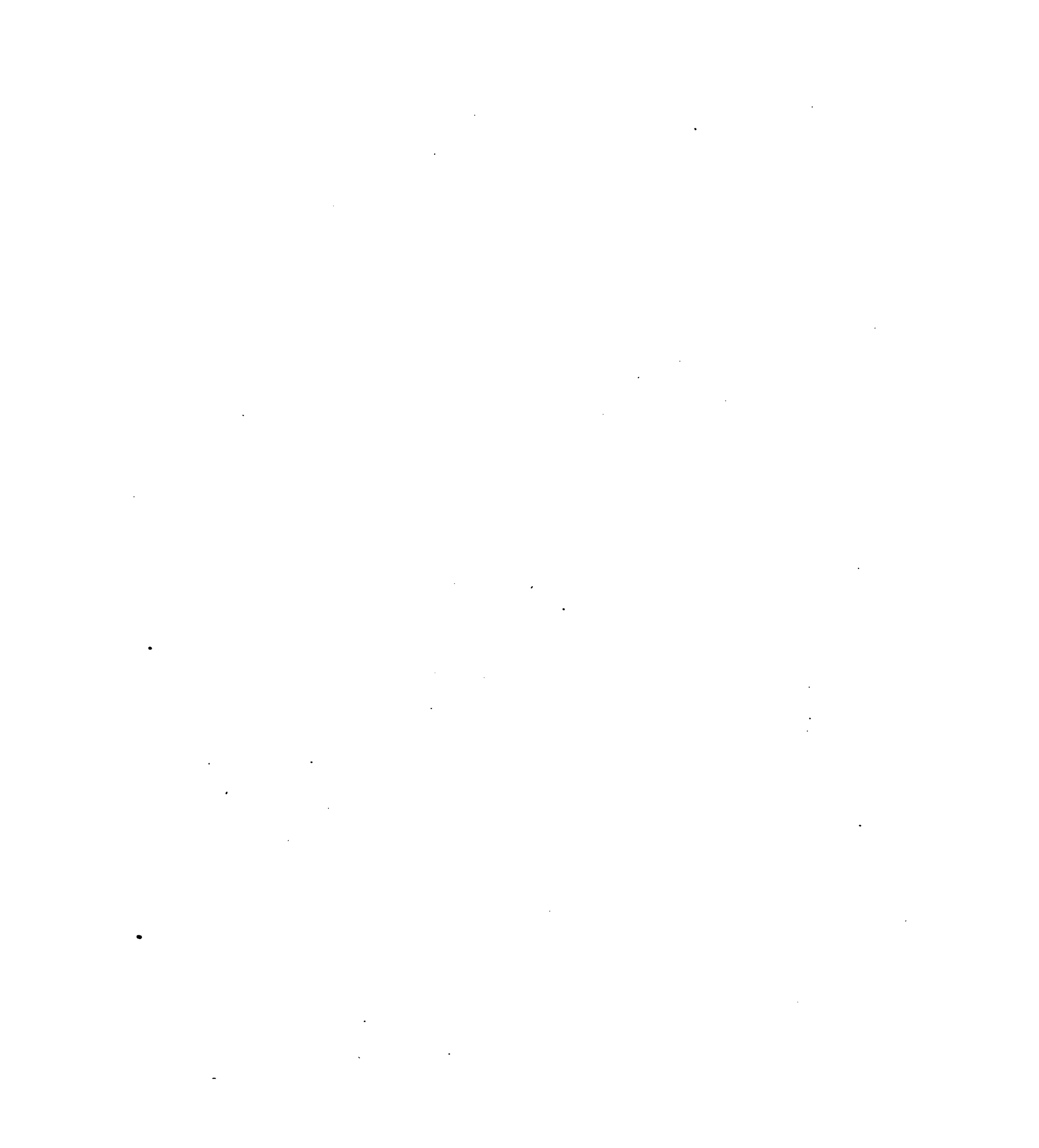


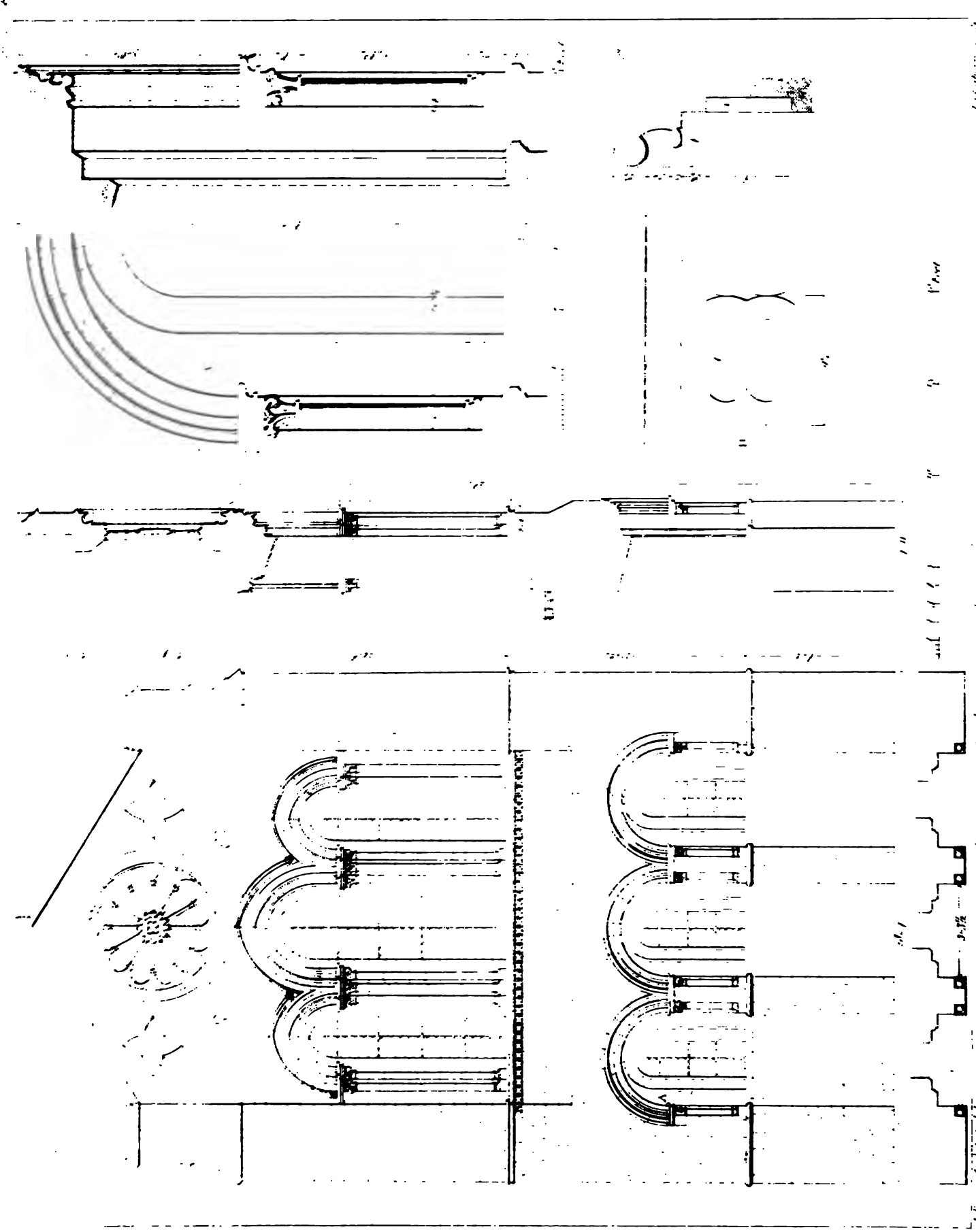
E. Barrall, sculp.

West Window, Lincoln. Window and Choir: 11.10.

Published by J. B. Spence, 68, High Holborn, London, W.C.1.

J. Pugin, Architect del.





St. Peter's Church, Suffolk. East End, 1899.
London, Published by J. Taylor, 21, Abchurch Lane.

J. Taylor, Architect, del.

outer sides sloping upwards to the breadth required for the body of the chimney, which stands out from the front like a broad pilaster, and is hollowed withinside for a fire-place*. All the inner part is blocked up and altered; and the original shaft above the front is replaced by common brick-work: luckily, however, a sketch taken by one of the brother artists named Buck, in 1724, has preserved its form, as it then stood nearly entire. It was a tall circular tube, with a square base, having a small triangular gable at each of its sides: the top was shattered, and wanted its proper finish.

The plans beneath the elevation and section, show the curves in the mouldings of the jambs. A portion of the interlaced ornament of the inner Arch is given on a large scale, with a section; a section of the outer, or projecting arch, is placed next to it; beneath it, views of the front and side of one of the little clustered leaves with which the jambs are studded; and at the edge of the Plate a portion of the abacus, or moulding, which covers the capitals. The shafts of the two columns are wanting, and the lower parts of the sides have perished, and been rebuilt with rude stone. The comparative size of this door is greater in the original, a scale smaller than that used for the windows being necessarily adopted for the sake of a better display of both.

PLATE III.*—NEW SHOREHAM CHURCH, SUSSEX,—EAST END; 1220.

THE Church from which this Plate is drawn, contains many curious examples of semi-circular and pointed Arches intermingled, each decorated with its peculiar ornaments. It is not unlikely that the construction of this building might occupy a considerable period, so that the new style growing more into fashion whilst the work was carrying on, the parts last erected would be made conformable to the prevailing style. Such gradual variations may be traced in most large fabrics, not only where the building suffered some interruption, but even where the work was continually advanced, as in

* A similar chimney built over a door was within memory in front of a house not far from this; which is said to have also belonged anciently to a Jew. The fire-place, and all above, is destroyed, but the entrance remains, with an Arch projecting exactly like this, only not decorated so richly. Quære, whether chimneys so placed were peculiar to the dwellings of the Jews at any period? We know that they were obliged to distinguish themselves by their habit.

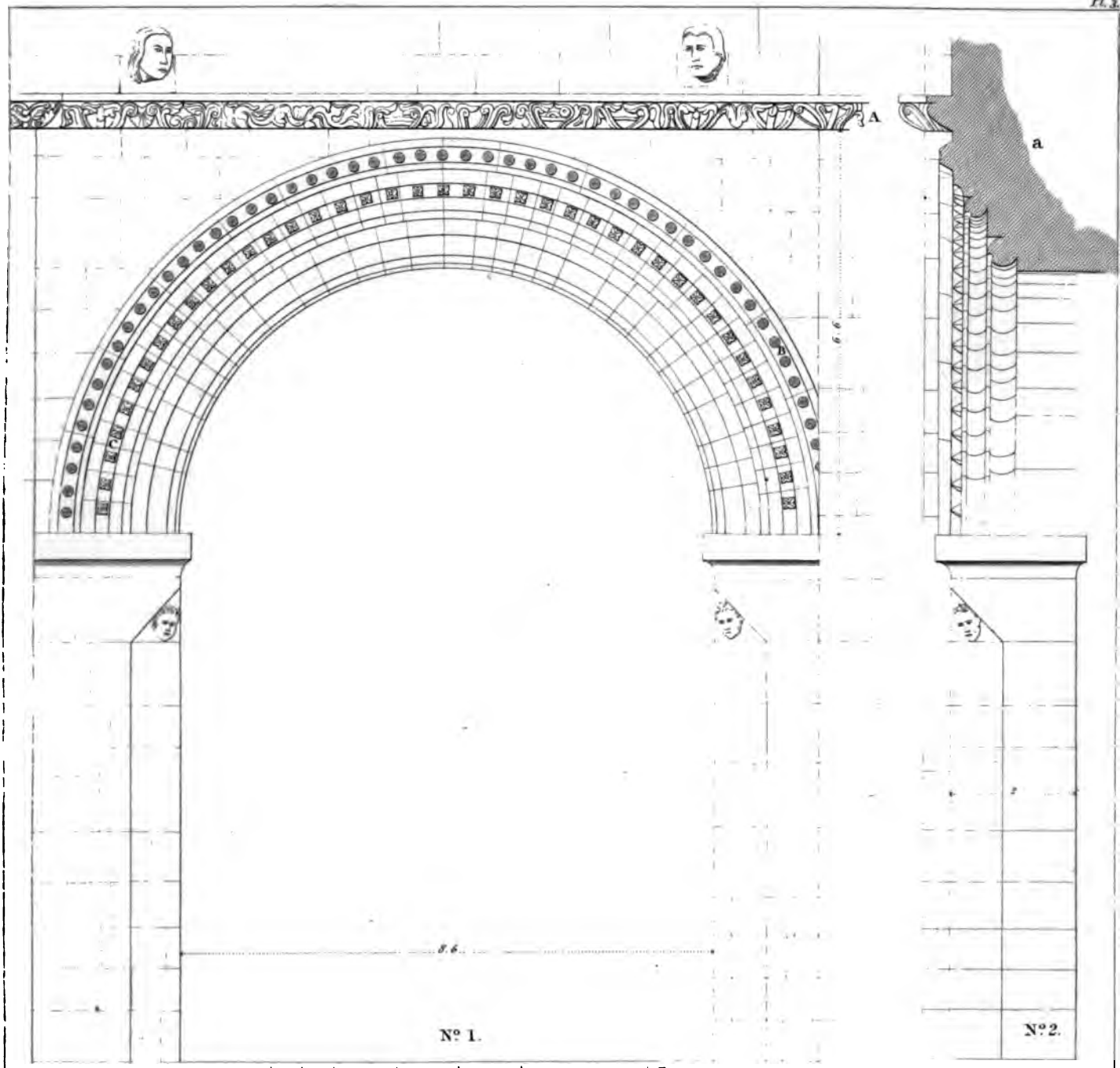
Salisbury Cathedral, for instance. The east end of Shoreham Church has been selected as a specimen of the mixed style, which intervened between the Norman, and Early Pointed, or Gothic. The details on the right hand refer to the lower windows, A, where we may notice that the mouldings, and little columns, are of the Early Gothic, though the Arches are circular. The enrichment, B, is rather uncommon. The circular window is an example of the early wheel-form, filled with small shafts and semi-circular Arches, converging to one centre*.

PLATE III.—ANCIENT GATEWAY, LINCOLN; 1150.

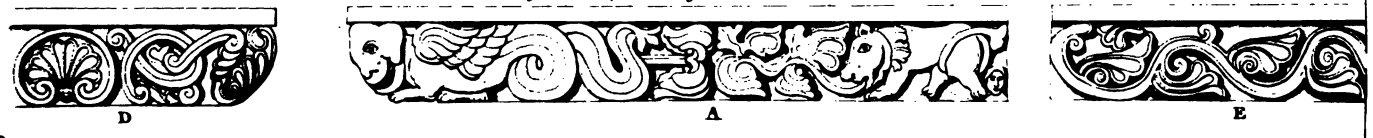
THE subject of this Plate exhibits another specimen of the most finished Norman style, where a conjunction of the semi-circular and pointed Arch is seen, no uncommon mixture in the buildings of the 12th century. The building it is drawn from appears to have been the Hall of St. Mary's, or The Great Guild of Citizens, and it is now held by lease under the Mayor and Corporation of Lincoln †. The original elevation of the front has been reduced to about the height of what is shown in the engraving, but there has been another story, and a range of windows may be traced above the cornice, A, which appear to have resembled that of *the Jew's House* in Plate II. The gateway occupies one of the four divisions into which the length of the front is separated by pilasters, or flat buttresses. No. 1. in the Plate gives an elevation of the gateway in front; No. 2, a section. The most remarkable feature is the flat Arch, formed probably for convenience,

* See some Italian instances of such wheel-windows in *Archæologia*, Vol. xvi. They are not uncommon in England, in Norman buildings. Some of these have the little columns, with their bases diverging outwards. The large window in the south gable of the transept of York Cathedral is formed on the same principle; consisting of two series of pointed Arches, with columns converging to one centre. The French Architects were extremely fond of circular windows, many of their principal churches having one over the west door of the nave; no instance is found in England of this.

† The designation of *John of Gaunt's Stables* was applied to this building by Mr. Gough, in his enlarged edition of Camden's *Britannia*, without any good authority. That prince had indeed a palace in the same street, which occasioned this mistaken conjecture. John Lord Hussey was taken from this building to execution, having forfeited his life for heading an insurrection against King Henry VIII., and hence it is frequently called *Lord Hussey's House*.



Feet



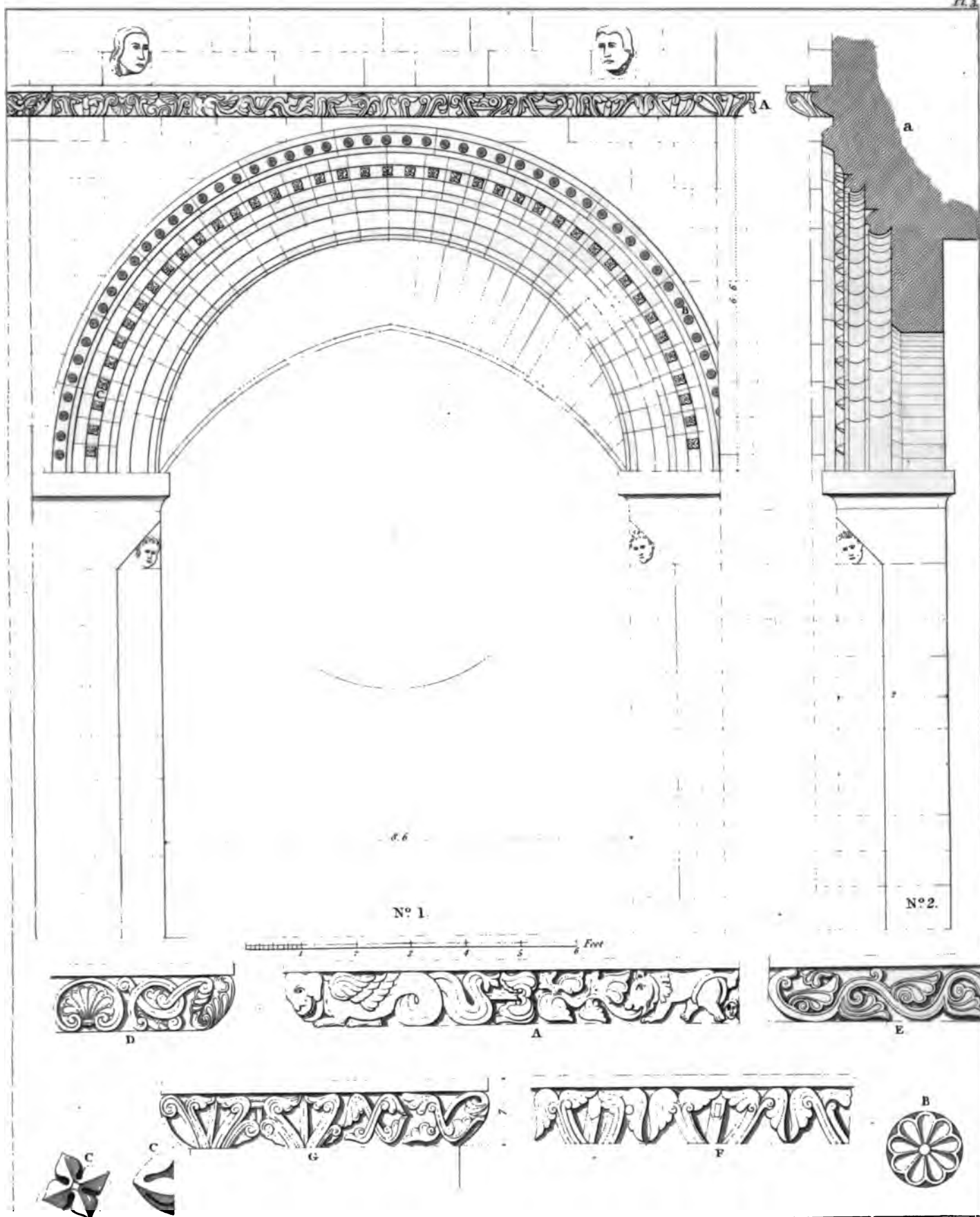
J. D. Cox, Architect, del.

E. Turrell, sculp.

Ancient Gateway, - Lincoln, 1150.

Published by the Trustees of the Lincoln Cathedral, 1850.



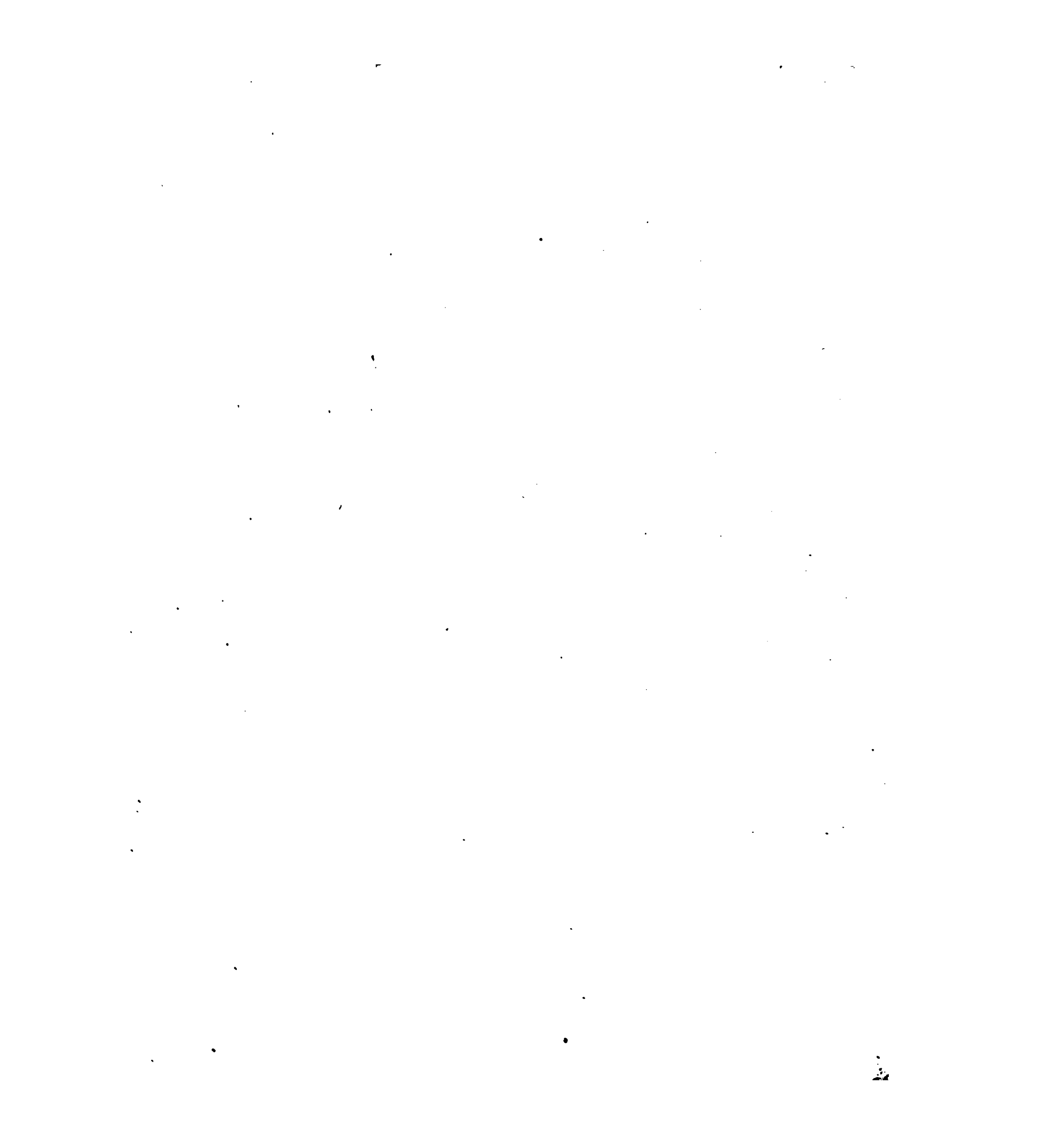


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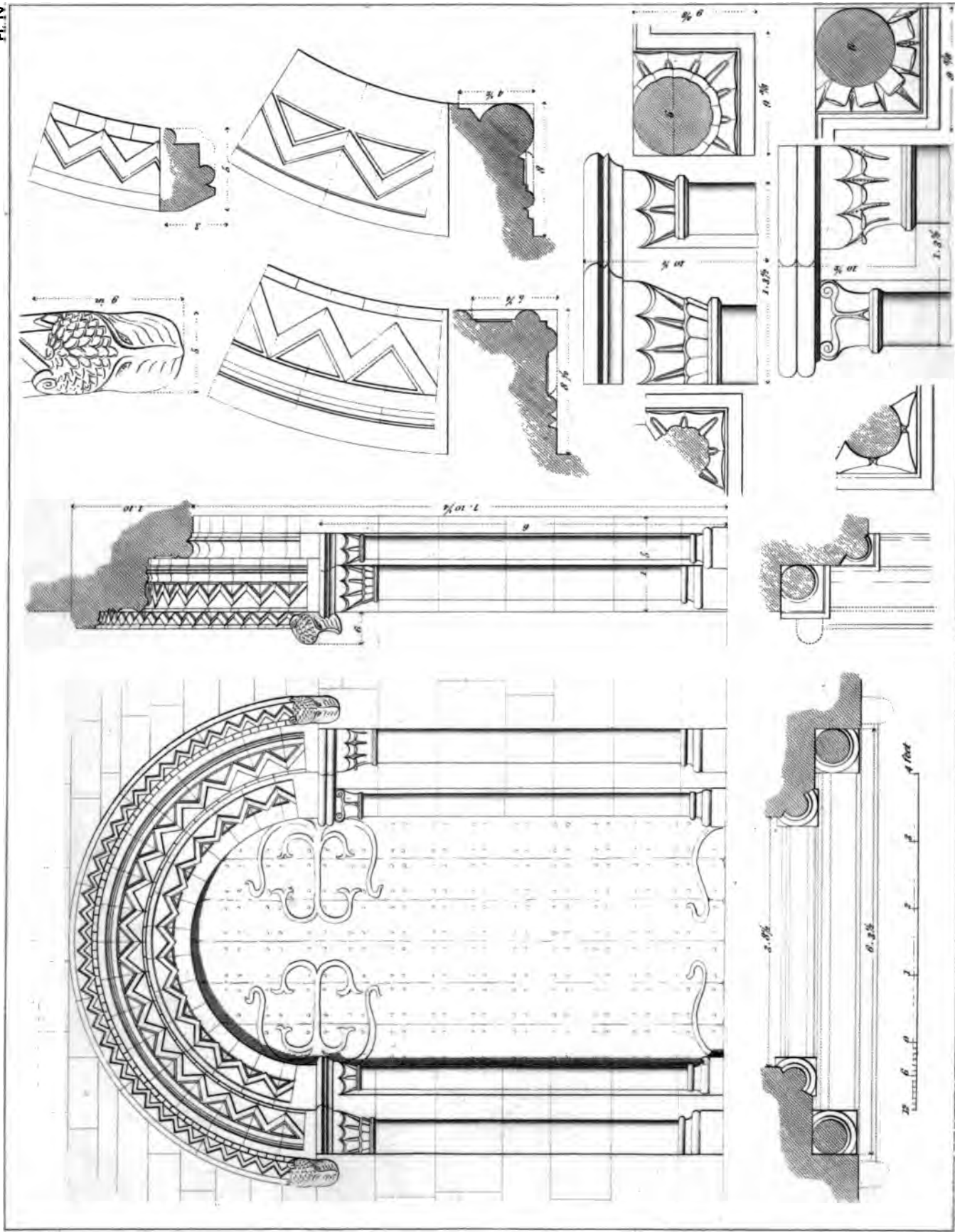
E. Hensel sculp

C Ancient Gateway, Lincoln, 1150.

Architectural Drawing, 1890







*Splendid - Dion - way - Lincoln - about 1850.
Published by the Trustees of the Metropolitan Museum of Art.*

by reducing the height of the doors, so that they might turn back under the vaulting within, which has been destroyed*. The curious mode of arranging the joints in this Arch will be understood from the Plate, where the centres are marked†. Parts of the enriched moulding are shown on a larger scale beneath the elevation; viz. A, a portion of the cornice upon which the upper windows were placed. B, one of the pateras engraved in the face of the outer moulding of the Arch. C, C, one of the flowers in another moulding of the Arch; this may be compared with an ornament in the door of the *Jew's House*. D, E, F, G, other portions of the cornice A, which is curiously wrought in foliage and figures of animals, and being formed of hard stone of the Lincoln quarries, the carving has preserved all its original sharpness and perfection. The bottoms of the jambs of the gate are hidden by the accumulation of soil, which probably has buried about three feet from the original foundation.

PLATE IV.—ANCIENT DOORWAY, LINCOLN; ABOUT 1120‡.

THIS Doorway belongs to an ancient mansion in the Close of the Cathedral, called Atherton Place: it was the front entrance of the hall, originally a vast apartment, now modernized, and forming a separate house. The doors have been taken away, and the opening walled up; they are restored in the Plate, from existing instances of the same age. The Plate represents an elevation and section of the whole, with plans to both. The details of ornament fully exhibited, with all their measurements, on the right hand of the Plate||.

* The north door of the Parish Church of Fiskerton, near Lincoln, has a flat Arch placed within a semi-circular one, in the manner this is. We frequently find the Arch of a Norman or Saxon entrance filled up so as to give the door a square head: the contrivance was the same as in those that had flat arches.

† The joints between the two radii, which describe the sweeps, are struck from the point of intersection of those two lines: the joints below those lines converge in the centres of the sweeps.

‡ The date 1180 was put upon the Plate by mistake.

|| The two heads terminating the outer moulding of the Arch resemble that of the crocodile, or rather some of the serpent tribe. This ornament, which is exceedingly common in Saxon or Norman buildings, may originally have had a reference to the mythology of the northern nations. In some examples such heads are more appropriately joined to a round moulding, wreathed, or carved in a sort of scales.

PLATE V.—ST. MARY'S CHURCH, LINCOLN,—DOORWAY ON SOUTH SIDE; 1230.

THIS Doorway forms a pleasing example of the early pointed or Gothic style. The ornament, marked A in the Plate, was most extensively used in buildings of the first half of the 13th century, but seems to have gone out of fashion before the reign of Edward I. We see abundance of it in Lincoln and Salisbury Cathedrals, but scarcely any in Westminster Abbey. This enrichment, sometimes called *the Dog's Tooth*, though really made up of a series of flowers, each formed of four small leaves, seems to have been only an alteration of a Norman pattern; such little clustered leaves are seen in the preceding Plates II. and III. but are there set at intervals, here in immediate connection. This ornament wants an appropriate name.

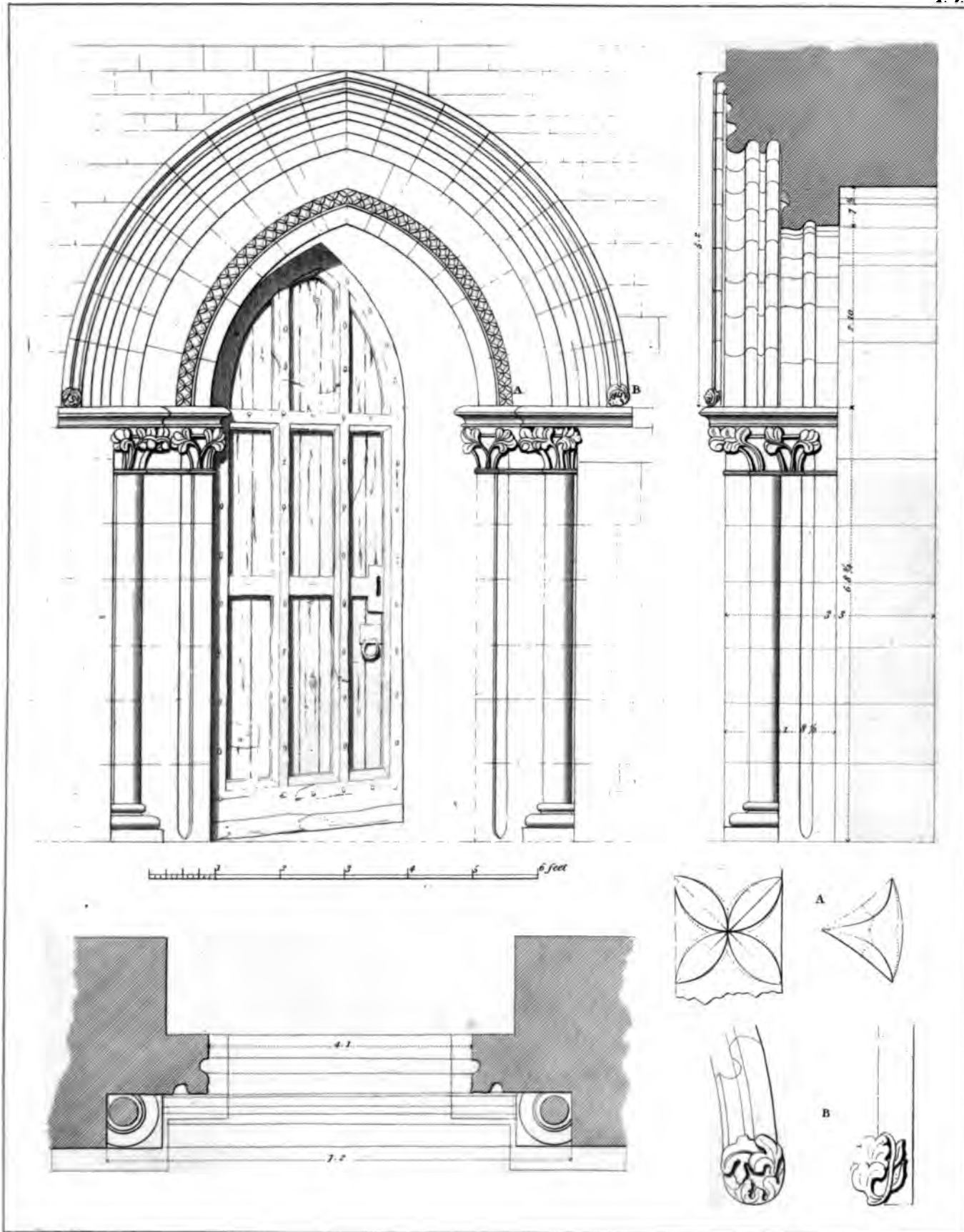
PLATE XXVII. *—YORK CATHEDRAL,—LOWER PART OF A PINNACLE ON THE SOUTH SIDE OF THE NAVE.

THE subject illustrated by this Plate, and that numbered XXIX., exhibit a fine specimen of the style of the 14th century, in its earlier period, not later than the reign of Edward II. † These Plates, together, display one of the tall pinnacles rising above each buttress, on the south side of the nave of York Cathedral. On the left hand of Plate XXVII. is an elevation of the body of the buttress, immediately above the parapet of the aisle, a section of which is given at the foot of the elevation ‡. The western side of the pinnacle is represented with an open tabernacle for a statue, which stands in front attached to it. An elevation of the canopy of the same tabernacle, as seen in front, is also given. In these elevations, the plans of the little piers are shown, with one of them at large. P. The interior form of the niche, with the groins of its roof, are also explained by lines. J. Section

* The intermediate numbers on the Plates, from VII. to XXVII., have been accidentally omitted.

† The nave was rebuilt between the years 1291 and 1330, but some of the outward finishings, particularly the open battlements of the upper story, are of later style. See Britton's "Cathedral Antiquities," where Plate XVIII. of the illustrations of York Cathedral, gives an elevation of the whole buttress and pinnacle here displayed in parts.

‡ The whole elevation of the pinnacle and buttress, measures 101 feet. That of the body of the pinnacle is cut out in our representation, in order to bring it within the compass of a Plate, without reducing it to a scale of minuteness.

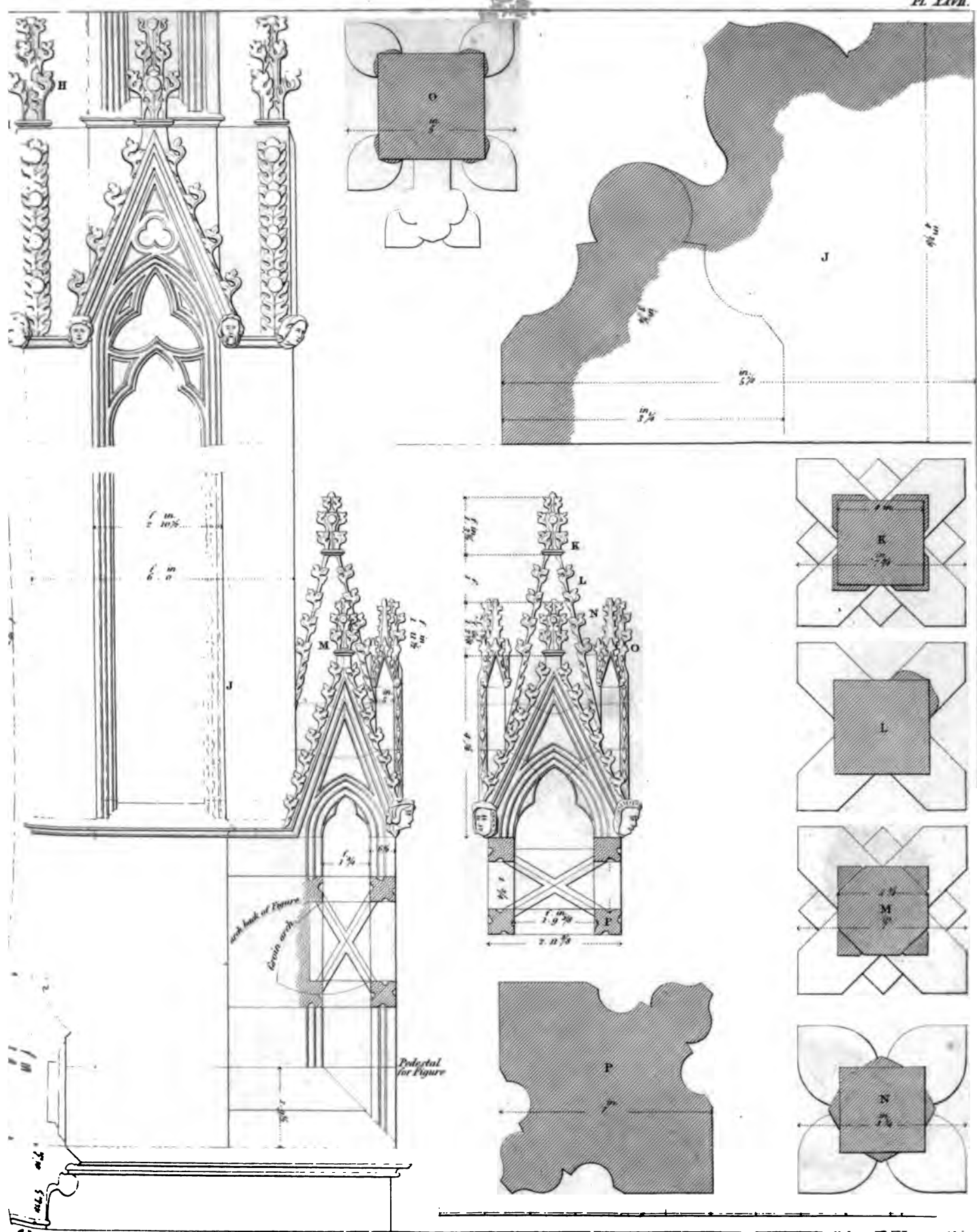


J. Smith, Architect, etc

St. Mary's Church, Lincoln, doorway on S. side, 1230.

E. Turri sculpt

Published by J. Taylor, 49, Abchurch Lane, London, E.C. 4.



A. Payne, Architect, del.

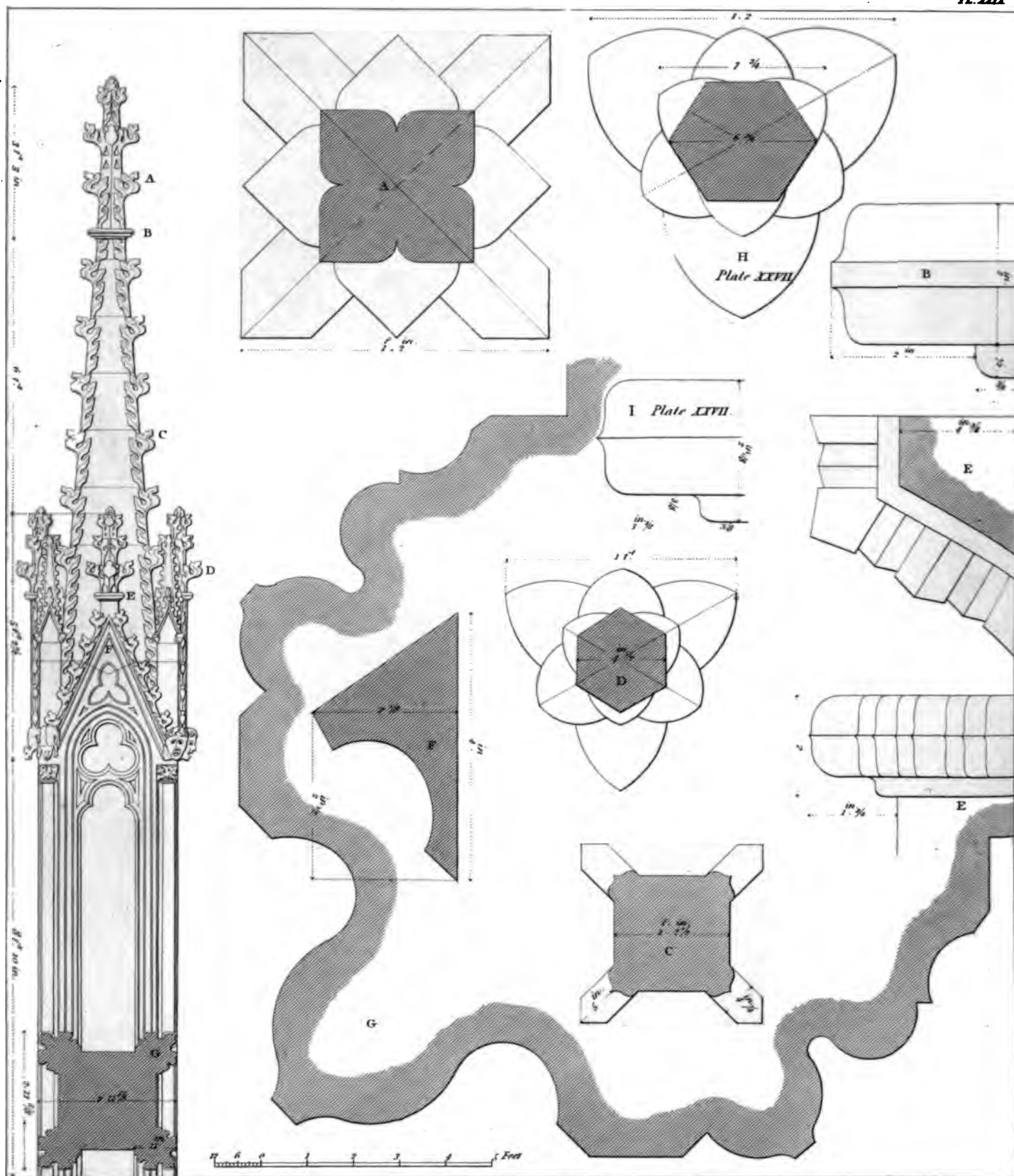
E. Turrell sculp.

York Cathedral. Pinnacle on S. side of the Nave. - S. side part.

Published by J. Taylor 50 High Holborn, June 1. 1852.







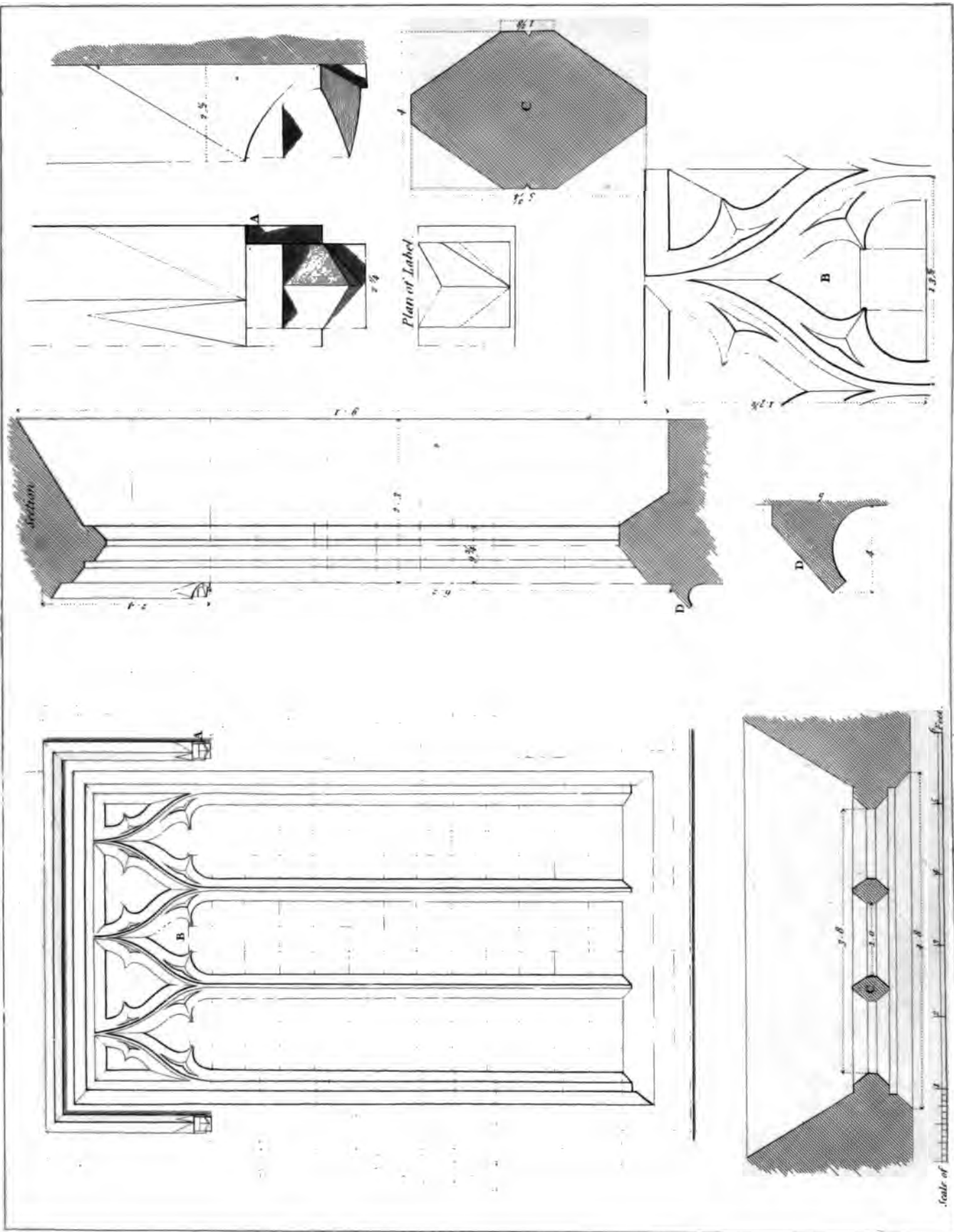
A. Pugin, Architect, del.

E. Turrell, sculp.

York Cathedral. Pinnacle on the S. side of the Nave. Upp. part.

Published by J. Taylor & Co. High Holborn June 1. 1870





of mouldings of one jamb of the panels on the sides of the pinnacle. K. L. M. N. refer to horizontal sections of the ornaments, explaining the forms to which the materials require to be reduced, before they are wrought into foliage. O. Section taken across one of the little pinnacles of the tabernacle, showing its size, with the crockets, &c.

Plate XXIX. is a continuation of Plate XXVII.

AN elevation of the pinnacle, in its upper stage, is placed on the left side. The plan is shown in a section at G. one angle of which is given on a large scale in the shaded outline G.—A. Section of the finial, showing the projections of its different parts. B. Neck-Mould. C. Refers to the section of the pinnacle among the details. D. Section of a finial, taken in the same manner as A, and explaining the position of the crockets, three in each of the three tiers. E. Neck-mould of the same finial. A plan of the finial is placed above, in further illustration of D. The use of these *dissections* is well known to practical men, for whose use they are calculated. F. Section of the hood-mould in the little crocketed gables. H. Belongs to Plate XXVII., being a horizontal section of the finial referred to by that letter in the above Plate. I. Neck-mould to the same.

PLATE LII.—ST. MARY'S CHURCH, LINCOLN — WINDOW AND DETAILS.

THE form of this window was very commonly used throughout the whole of the 14th century, and later. We find windows of various dimensions with their upper parts traceried in this pattern; some small ones of a single light in breadth: domestic apartments frequently had them of two lights, and where larger windows were required, we see the pattern extended to five, and even six lights, or bays. This window has been selected as an example of considerable elegance, produced by lines of great simplicity. The label, or hood-mould*, is terminated by forms which will be best

* In counties where free-stone is the usual building material, especially Yorkshire, which abounds with quarries, several of the old masonic terms remain in use: *hood-mould*, the projecting moulding of a door or window which covers the other mouldings, is one of these.

understood by the engravings: there are examples of such an ornament in some arched windows at Lincoln, of the age of Edward I. The details at A. B. show a portion of the tracery enlarged. C. gives a section of the upright mullions. D. The string-course, remarkable for its simple form. Such mouldings not only relieve the flat surface of a wall, but help to throw off the wet, and so protect it from the injuries of weather.

PLATE XXVIII.—FONT IN ST. MARY'S CHURCH, LINCOLN*.

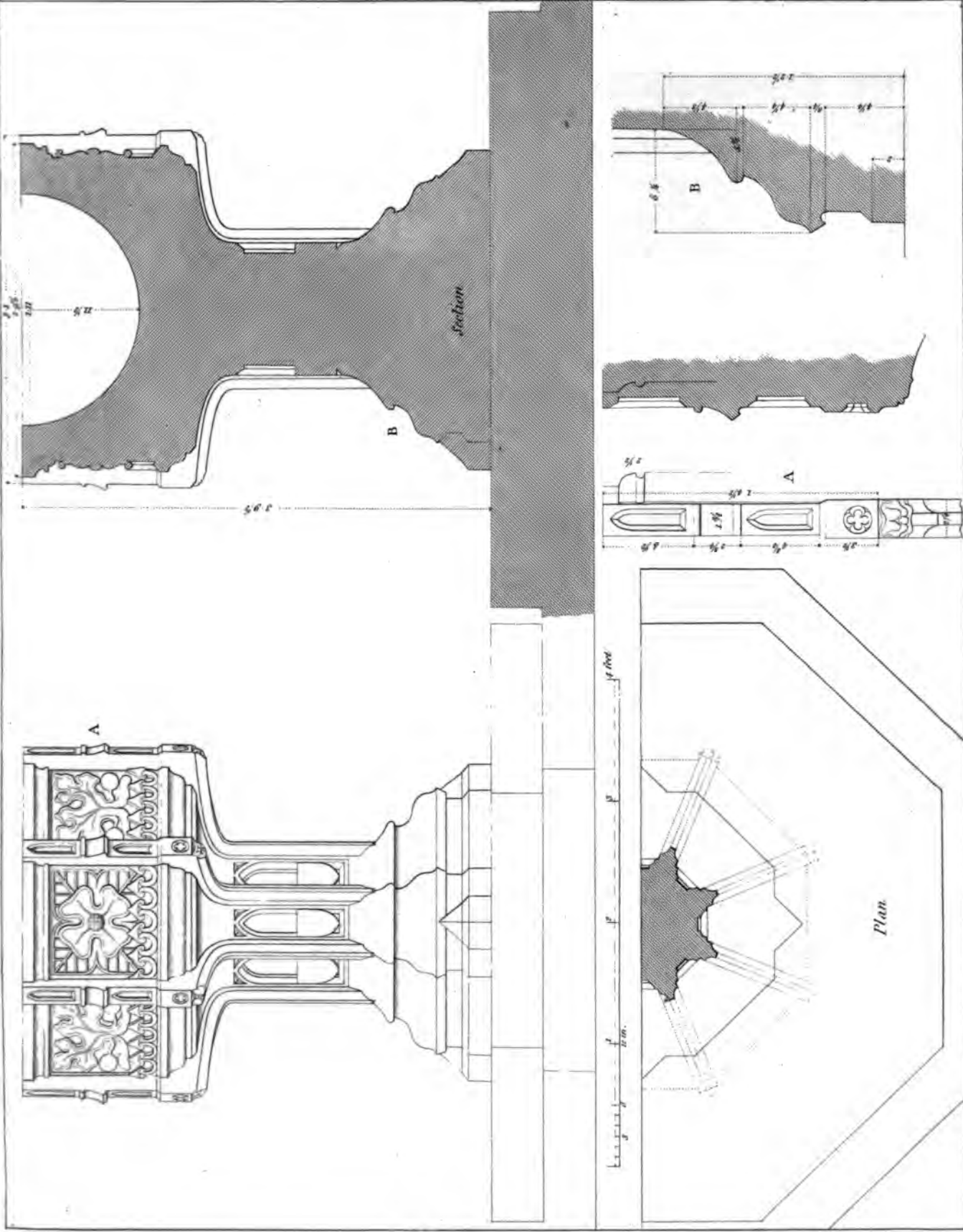
WITHOUT pretensions to distinguished elegance or richness, the composition of this font will be found to have been well understood. In some instances, we find fonts of a corresponding age and style finished with lofty canopies of wood wrought in pinnacles and open-work. Two of uncommon height are represented in the *Vetusta Monumenta* †. This has lost its original cover. The Plate gives an elevation, section, and plan of the whole. At A. is a detail of one of the little buttresses, with a corresponding section; the tops of these being cut off without any finish of ornament, look as though intended to be continued upward, by the pinnacles of a cover such as we have noticed above. B. Section of the mouldings on the base. The eight sides of the bowl are all sculptured in the same style as the three represented.

PLATE XXX.—LINCOLN CATHEDRAL—STONE SCREEN; 1340.

THE screen, which forms the subject of this Plate, stands in front of one division of an aisle on the eastern side of the transept of Lincoln Minster. There are three of these screens in each arm of the cross, or transept, each of which had anciently an altar; the other screens are of wood, this is executed in stone. The plate gives an elevation of the centre, with a part of the sides, which are continued in the same style as what is

* The actual date of this font is unknown; from a more attentive consideration of its ornaments, we are inclined to think it not so old as the date put upon the engraving, 1340; and suppose it to be of the 15th century. One of the shields upon its sides is charged with *bendy of seven*, probably the arms of the donor. The other shields are plain.

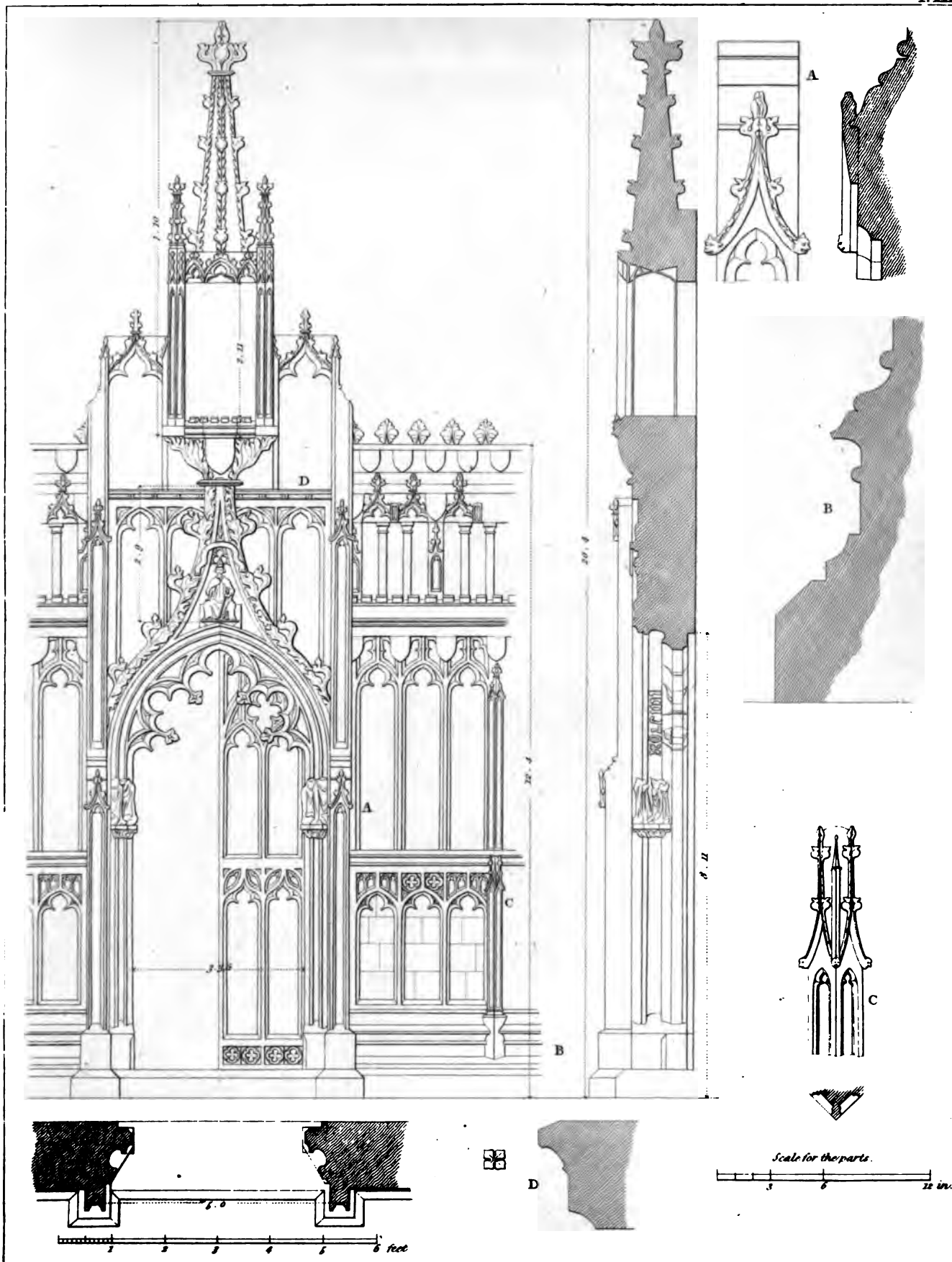
† See Vol. III. Plate XXV. See a variety of fonts in *Archæologia*, Vol. XVI.



Font in St. Mary's Church, Lincoln, about 1340.

Published under the authority of J. Taylor, sc. Leigh Holloway.





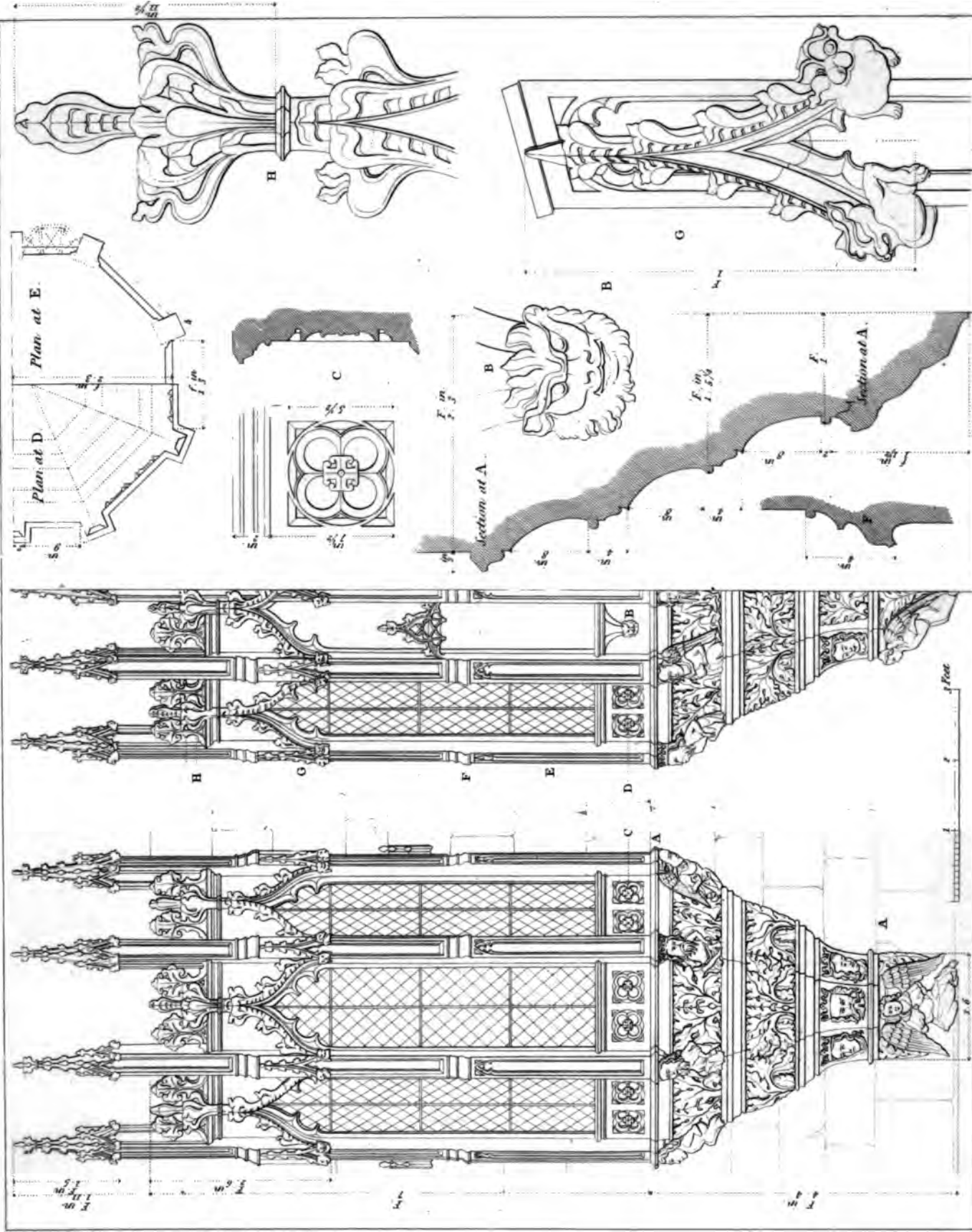
A. Pugin, Architect del.

E. Tubbill sculp.

Lincoln Cathedral, Stone Screen with Door, Niche, &c. 1340.

Published by J. Taylor, in High Holborn, June, 1850.





J. Russell sculp.

Criv. Window, John of Gaunt's Palace, Lincoln, 1390.

J. P. Smith, Architect del.

here drawn, up to the ends. The section shows the thickness of the different divisions in this elevation, which is very light and well contrived. Of the details, A. shows the finish of a little buttress at the sides of the door, with a section. B. Section of mouldings on the base. C. Top of one of the little pinnacles in front of the lower part. D. Little cornice in the upper part, studded with flowers.

The exact date of this specimen is not known, but, besides the style of its ornaments, we may judge of its age by the arms sculptured upon the shield beneath the uppermost niche, which are the bearings of Old France and England, quarterly, as assumed by Edward III., with the title of King of France, in 1338*. The other shields, which profusely decorate the upper parts, are all plain. Within the arch of the door is inscribed, with some contractions, OREMUS PRO BENEFACITORIBUS ISTIUS ECCLESIE, alluding to the purposes of the endowment anciently belonging to this chapel, which was, to pray for the benefactors to the church, both living and dead. The four little statues kneeling at the sides, represented the chaplains who served THE WORKS CHAUNTRY, as it was called: these have had their heads mischievously broken off. Upon the point of the door-arch sits the figure of a bishop in full costume. The three niches on the top of the centre undoubtedly contained statues; and other figures of smaller size were intended, at least, to range in pairs above the embattled parapet on the sides; but of all these moveable ornaments not a fragment is left.

PLATE XLII.—ORIEL WINDOW, JOHN OF GAUNT'S PALACE, LINCOLN; 1390.

THE curious investigator of domestic antiquities will not fail to appreciate this remnant of a once splendid habitation †. In delineating its form and

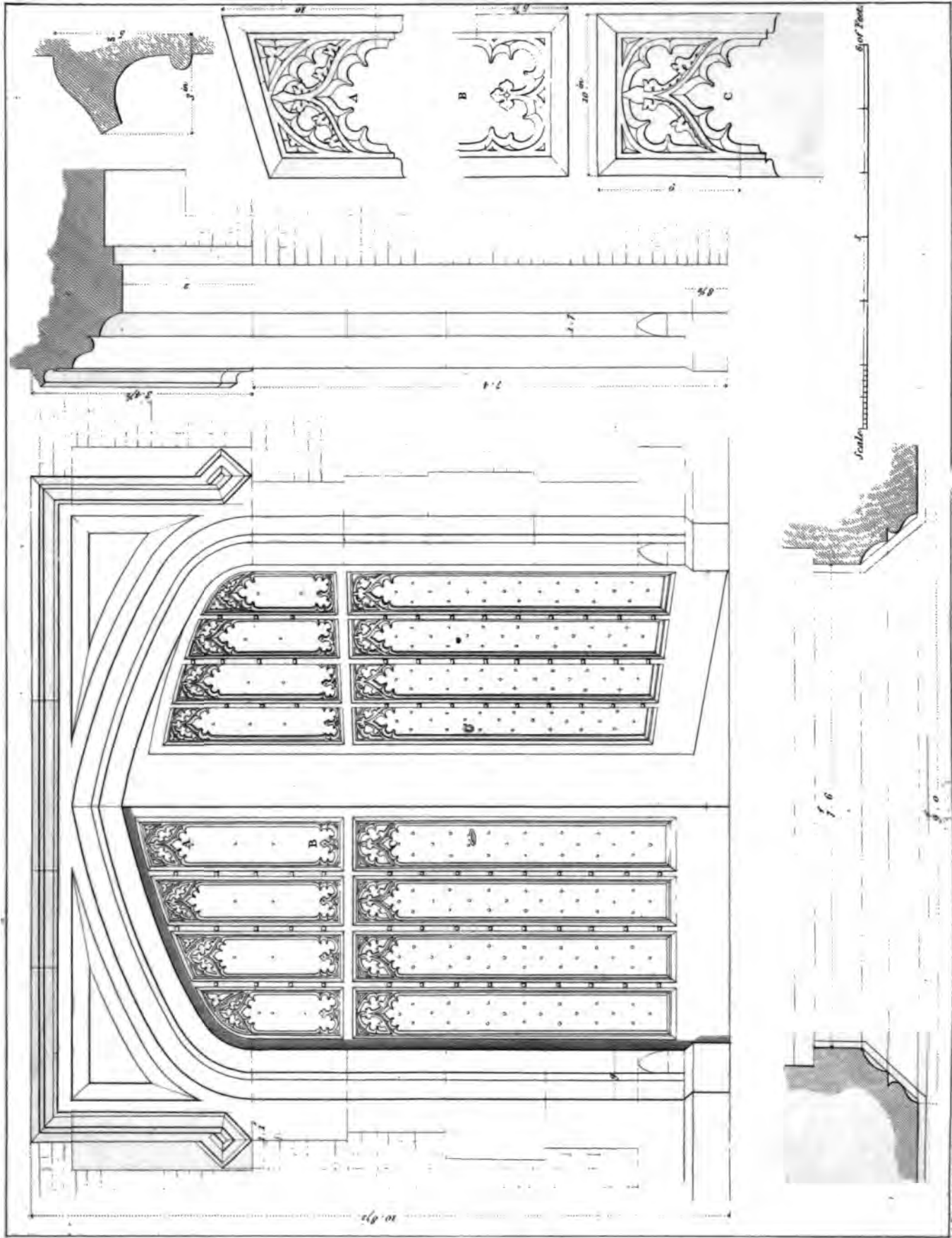
* Charles the VIth reduced the arms of France to three fleurs de lis; after whose example our king, Henry the Vth, altered the old bearing of France in his quarterings.

† Prince John, of Gaunt, having acquired the earldom of Lincoln by marriage, appears to have been much attached to the place, where, and at Bolingbroke Castle, in the same county, he often resided. Lincoln Castle was an official residence of his; but this house, which stands in a more sheltered situation, was most probably built for the Lady Katherine Swynford, to whom he was many years attached, and who at length became his wife. She survived him from 1399 to 1403, and lies interred in the choir of Lincoln cathedral. This palace must have been built on an extensive

enrichments, most scrupulous care has been taken to give a full and exact portrait; such an interesting *specimen* being very rarely seen. The elevations of the front and profile exhibit no more than what actually exists, except the tops of the pinnacles, which being broken off level with the foliage between them, are here restored in a style corresponding with the other ornaments: it may be also proper to notice, that the three lights, which, no doubt, were once "*cloysd well with roiall glas,*" (Old Romance of the Squire of Low Degree) are now blocked up, and the mouldings partly obscured by plastering. The bracket which sustains the frame of the window, is covered with sculpture, divided by plain mouldings into four tiers. The lowest of these consists of a single figure, representing an angel, serving as a bracket. The next has three masks, or faces; viz. at the right, a queen; in front, a king; on the left, a bearded man, rather defaced. Above these runs a course of foliage, displayed in large leaves. The uppermost division has six figures, one beneath each of the little abutments, which guard the angles of the window. Against the wall on the right hand, is a man covered with hair, and with a long beard, holding a bird in one hand, in the other a branch; next to him, an angel playing upon a cithern: then a king with a long beard: on his left hand, an old man clothed in a mantle: beyond this figure, a youth in a close robe: and lastly, against the wall, a bearded man, rather disfigured. A plan, or horizontal section, taken at two different heights, is drawn in the upper part of the plate, D, E: below is an enlarged section of the bracket, showing the projection of all its mouldings, with their several measurements. These details are also represented separately, with letters referring to the elevations. Fig. B. Head upon the little bracket of one of the niches, in the two blank lights. C. A panel, with section, of those beneath the lights. F. Coping of a buttress. G. Enrichment on the front of each buttress. H. Finial rising from the crockets over every light. All examination of the interior of the oriel is unfortunately obstructed by a modern chimney, built up within it.

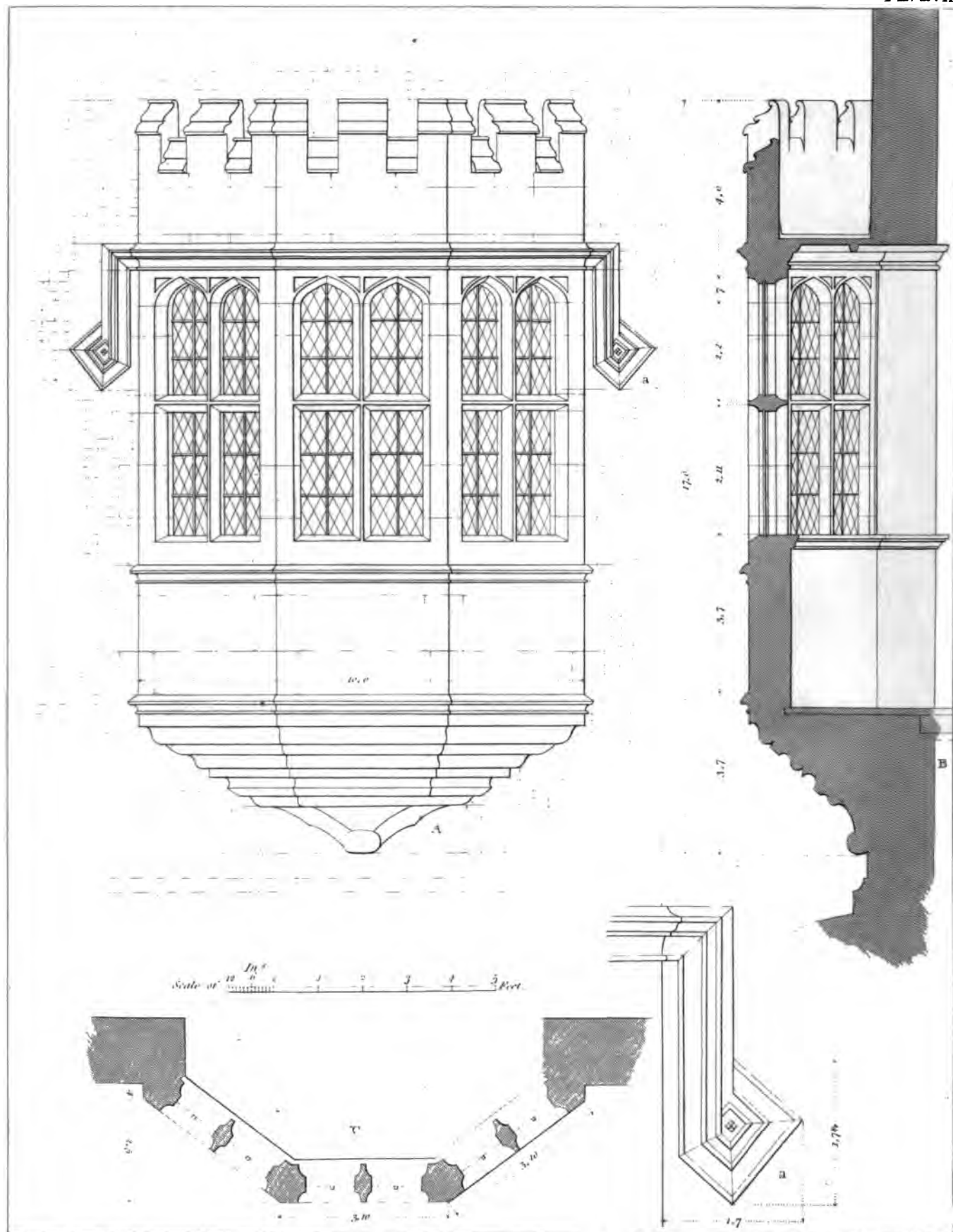
plan, as the foundations and different remains have shown. The front next the street was pretty entire when Buck published a View in 1726, but has since been quite altered, and deprived of all ancient ornament, except this window, which is attached to the south end: another ancient window or two are left, with several busts, and figures pierced for spouts, at the back. When Buck's view was taken, the royal arms of France and England, quarterly, were sculptured on a large shield on the front, which Dr. Stukeley also noticed in his *Itinerarium Curiosum*.





Chancellor's Gate-Way - Lincoln. 1180.

Engraved for J. Taylor and W. Woodcut, High Holborn, June 1850.



A. Pugin Architect. del.

F. Turrell sculp.

Chancellor's House, Lincoln. (Giel Window.)

London. Published by J. Taylor, 59, High Holborn, Dec. 7, 1850.

PLATE XLV.—CHANCELLOR'S HOUSE, LINCOLN,—GATEWAY; 1480.

THIS gateway is the chief entrance to the Chancellor's residentiary-house in the Close of the Cathedral. The building it belongs to is of brick, with windows of stone in a style corresponding to this gate; all of which, with one exception, have escaped the violence of modern fashion. A mantle-piece of stone, sculptured with the arms of bishop Russel, now remaining in one of the chambers, though concealed by wainscot, determines the date of the building; which exactly corresponds in style to the tower erected by the above prelate at his palace of Buckden*. The form of the gate needs no farther illustration than what the Engraving gives; where an elevation, section, and plan, are delineated, with enlarged copies of the tracery in the doors, A, B, C, and a section of the label over the arch. The manner of returning this moulding in form of a lozenge was a late fashion, very common in the reigns of Henry the VII. and VIII.; it superseded the necessity of placing a bust or other piece of sculpture, and had a fuller and richer effect than the simple return of the moulding in a straight line, especially in large pieces of work.

PLATE LVIII.—CHANCELLOR'S HOUSE, LINCOLN.—ORIEL WINDOW. †

THIS window forms the principal ornament of the building described under Plate XLV. It stands in the middle of the front, and, by its size and bold projection, gains a very good effect. The workmanship and stone are equally good; both remaining quite firm and perfect. An elevation, a section, and plan, are given in the Plate, with one of the returns of the cornice more at large. [See what is said on the form of ending this ornament in the

* He was translated from Rochester in 1480, and died in 1494.

† "The Bowed Mansional Window, by its sweeping form, its height, breadth, and lightened solidity of frame, displays the utmost possible capacity of cheerful illumination. I am much struck with the beauty of this original feature of an old English residence; with its branching mullions of sculptured stone, it is a constituent part of the building itself, a lightened part of the structure; in its place and proportion discharging an efficient duty: whereas, the crowded windows of modern Architecture compulsively adapted to our wants of light and air, are awkward holes cut in the wall by the chisel of necessity."—Preface to *Metrical Remarks on Modern Castles and Cottages*. 8vo. London. 1813. Page 12.

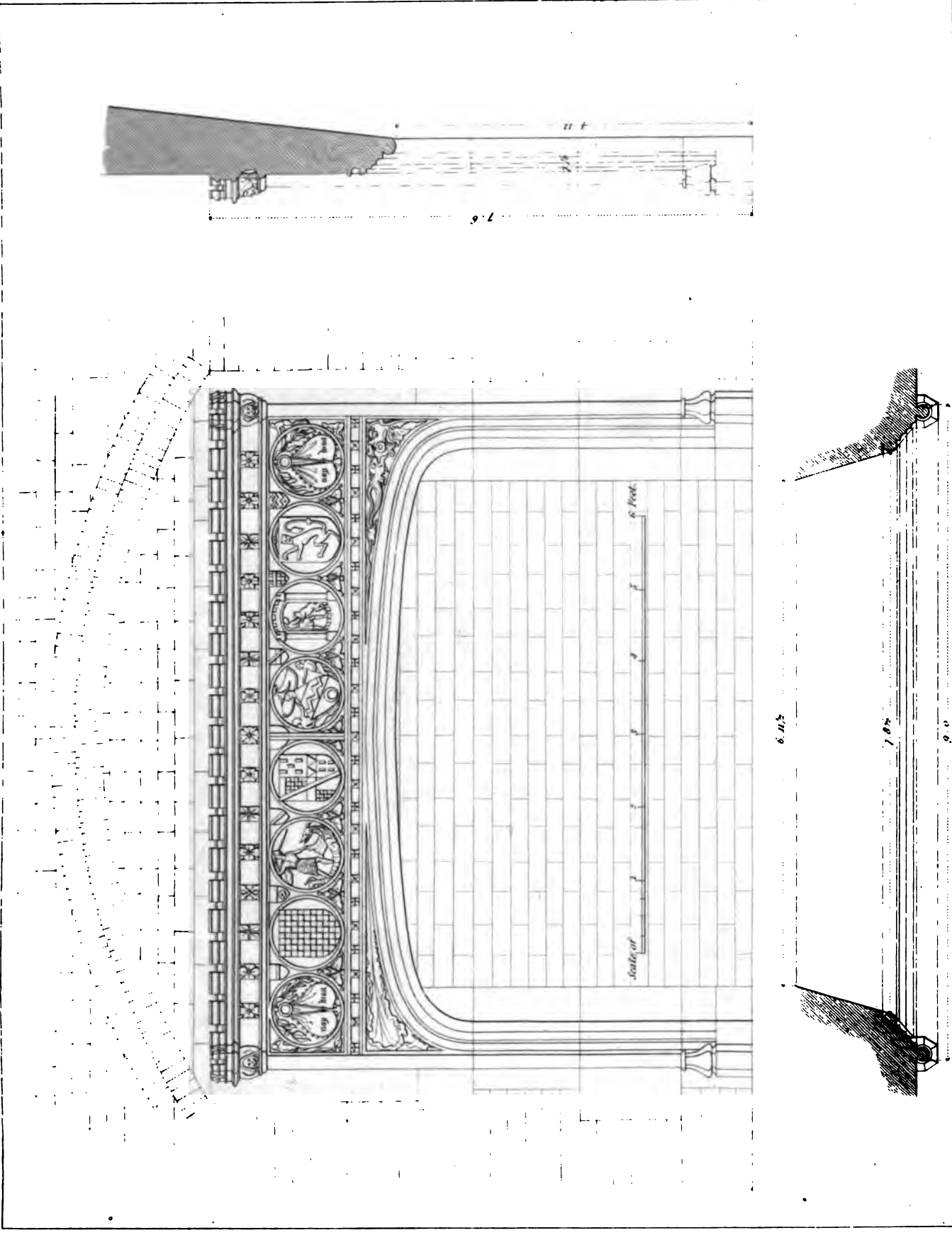
description of the gateway]. The top of the window is leaded within the battlements, and the cornice is neatly bent at one end, so as to allow a spout to pass under it, to carry off the wet. Withinside is a flat ceiling of wood, divided into panels by narrow ribs.

PLATES XXXVII.—XXXVIII.—TATTERSHALL CASTLE, LINCOLNSHIRE,—
TWO FIRE-PLACES; 1440.*

THESE Plates present two fine specimens of embellishment in the residences of our old nobility. The breadth of the spacious hearth seems to rekindle the huge wood fires of those hospitable ages, and the pompous display of heraldic insignia on the mantle-piece, records their pride of high descent, so jealously maintained by the great of feudal times, before the wealth of commerce had asserted its pretensions against their claim to exclusive homage. The rich effect of the carvings is strikingly set off by the bare walls around them; now, not only stripped of the rich hangings of tapestry which once covered their nakedness, but exposed to the stains and injuries of weather. The arms refer to the pedigree of the founder: the purses record his dignity of Lord-Treasurer: and of the two legendary compartments in the first specimen, one represents St. George fighting the dragon; the other a man in combat with a lion, a feat of chivalrous prowess related of Hugh de Nevil, one of the crusaders who served under king Richard I. The architectural members will be fully explained by the plates. The arches in the walls above the stone-work, were constructed for relieving the weight, lest the mantle-pieces should be broken by it; and, with this precaution, they might be put up after the walls were finished, and perhaps were so. Plate XXXVIII. is taken from the lowest of four grand chambers: XXXVII. stood immediately over it; and still higher are two other fire-places, now inaccessible by the decay of the floors.

* Tattershall Castle was erected in the reign of Henry VI., by Ralph Lord Cromwell, who resided at it in all the magnificence of feudal power, and deceased in 1452. The principal building is a most stately tower of red brick, with walls of vast strength, and admirable construction. This castle appears never to have been inhabited by its noble possessors after the death of one of the Clintons, Earls of Lincoln, in the reign of William III.; and the great tower from whence the subjects of the above two Plates have been drawn, is divested of its roof, and left to ruin.— See a View of the Castle, with historical and descriptive Account, in Britton's Architectural Antiquities of Great Britain.

Pl. 37.



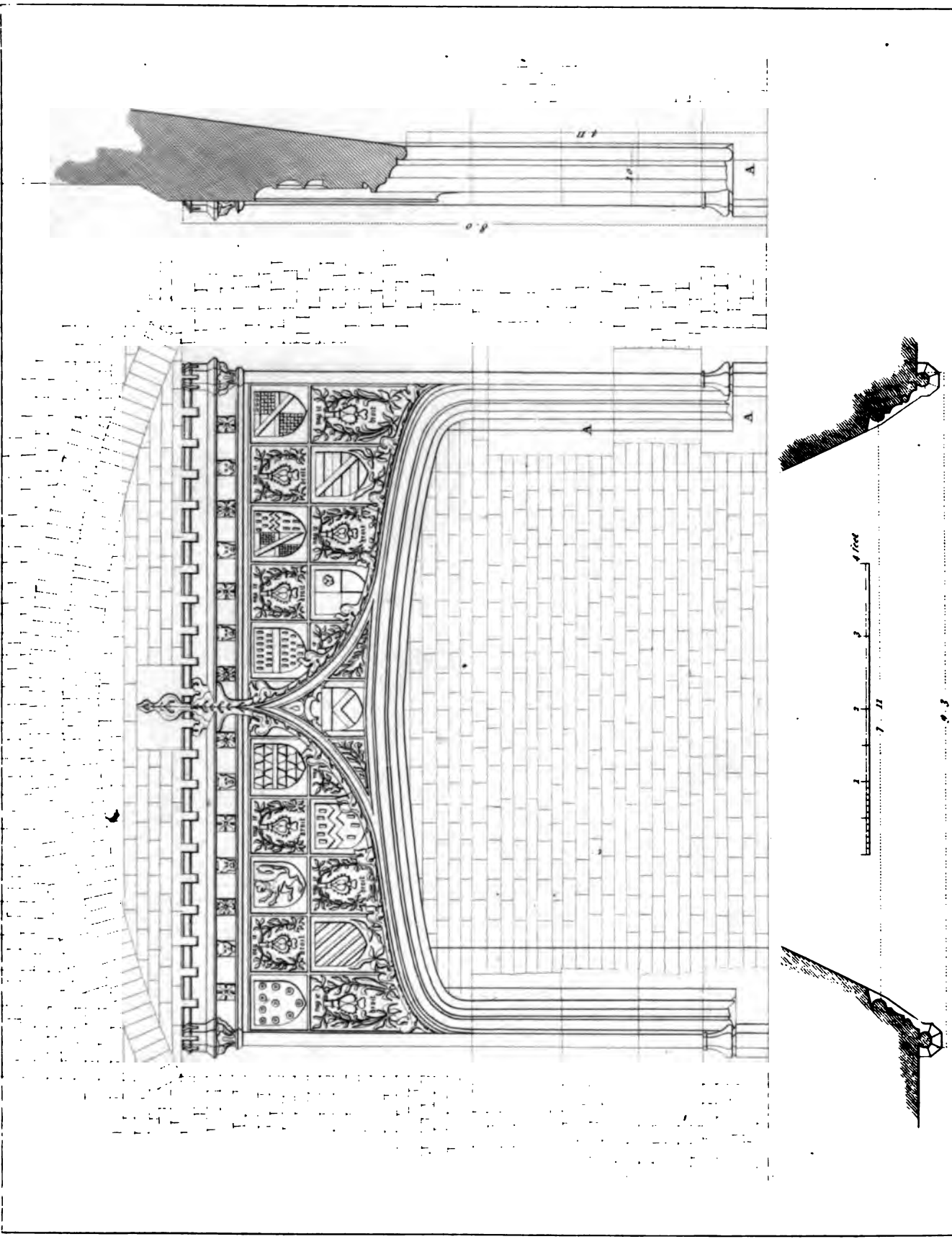
F. Barrall, sculp.

Watershall Castle, Lincolnshire, by plan, 1840.

J. G. Fisher, Architect.



M. 34



F. Threlkeld sculp.

A. Pugin del.

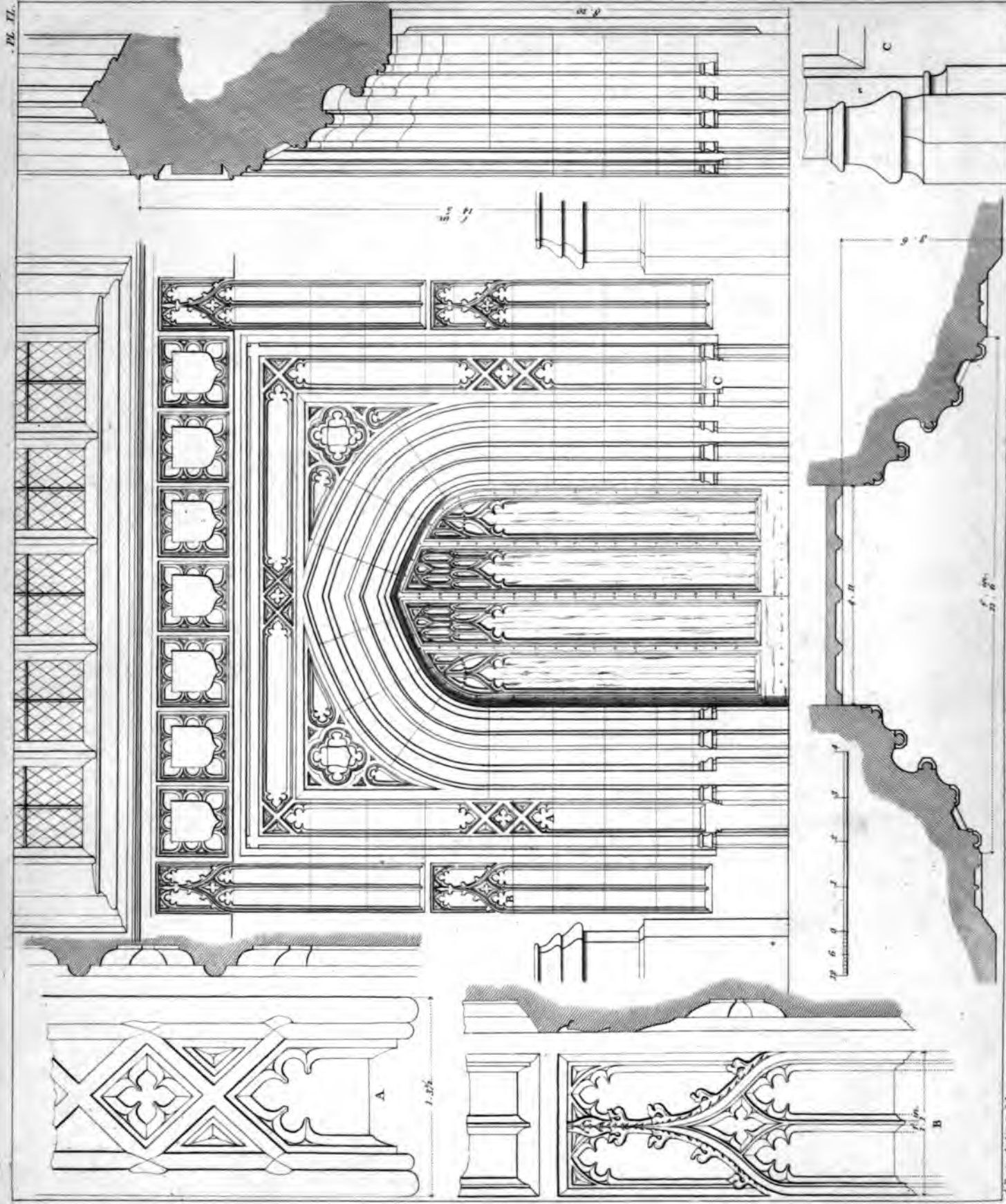
Fotherhall Castle, Lincolnshire. New place. 1220.

Published by T. Agnew & Sons, High Street, London.





Pl. II.



Tutinshall Church, Lincolnshire. W. Decree, 1858.

E. Turrell sculp.

J. P. [unclear] del.





J. Pagan, Architect, del.

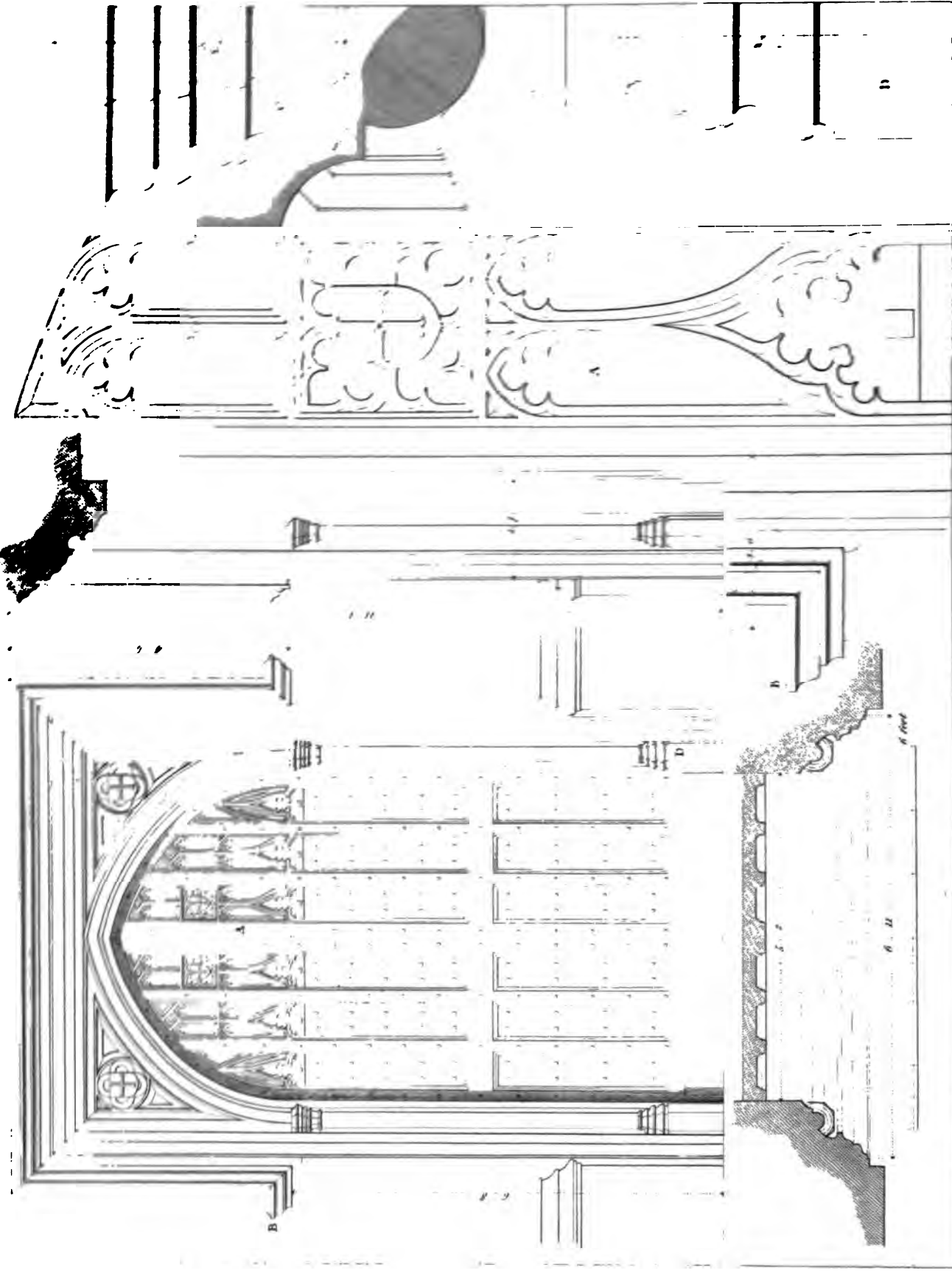
E. Turrell, sculp.

South Doorway, Tattershall Church, 1466.

Published by the Architectural and Topographical Society, London, June 1852.



70 4000



P. J. Farrell sculp

Bishop's Palace - Lincoln. Doorway with curved door. No. 1190.

Published by J. B. Peterson & Co. High School, June 1890.

J. B. Peterson, del

PLATE XL.—TATTERSHALL CHURCH*, LINCOLNSHIRE,—WEST DOOR-WAY;
1455.

THIS specimen has, in the actual example, a remarkable effect from the contracted size of the door, and the depth of its recess within the jambs. The tracery round the outside was intended to take off the disproportion between it and the window above; which it does so well, that the whole has a rich and pleasing appearance. The Plate contains an elevation of the entrance, in front; an upright section, and a plan, showing the mouldings of the jambs, &c. On the left hand, two enlarged portions of the tracery are delineated, with their sections, A, B. The range of shields above the doors is all plain. C, is one of the little bases drawn on a larger scale.

PLATE XLI.—SOUTH DOOR-WAY OF TATTERSHALL CHURCH.

THE town lying on the north side of the Church, the southern porch was not so much regarded as the opposite one, which was the principal entrance. This was nevertheless adorned in a corresponding style, if not so elaborate, and its simplicity makes it capable of more easy imitation. The crossing of the mouldings in the outer angles of the jambs may be noticed as a refinement of execution peculiar to late examples. This may cost the workmen more labour than the simple junction of the diagonal line, and sometimes without producing a good effect. The doors are not studded with nails, which were less used in this century than in the preceding.

PLATE XXXIX.—BISHOP'S PALACE, LINCOLN, DOORWAY, WITH CARVED
DOORS, &c.; 1440.

THE specimen before us, besides its merit in point of design, obtains historic importance from the circumstance of its date being ascertained within a

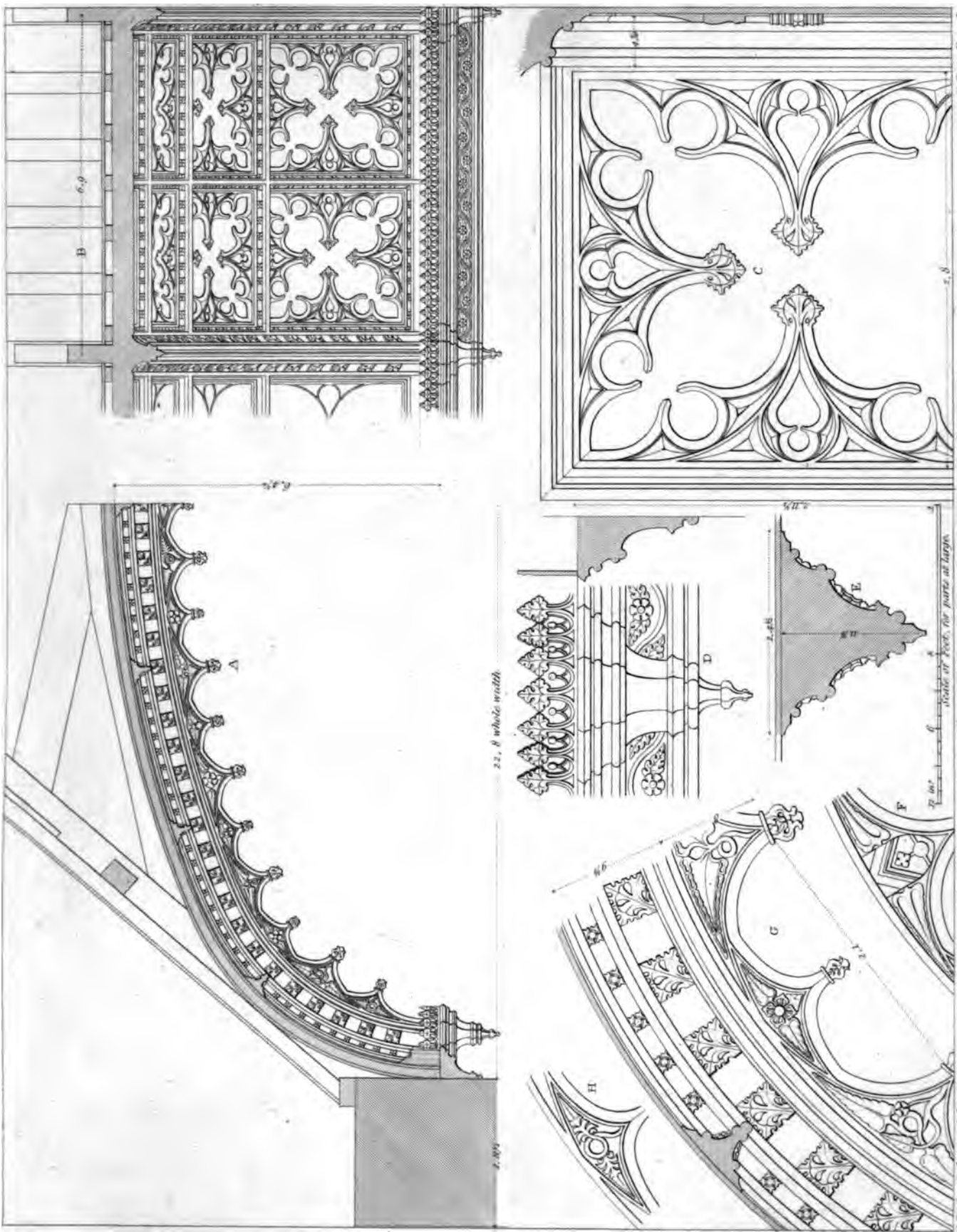
* Tattershall church was erected into a collegiate establishment by Lord Cromwell, builder of the castle, who rebuilt the church also. The fabric of the church remains of its original dimensions, though the cloisters, &c. are entirely demolished. The fate of its choir, which was ruined by being despoiled of its fine painted glass in the last century, is well known from Mr. Gough's relation. It is built in form of a cross, with a low tower over the western end of the nave. It was in course of building when Lord Cromwell died, in 1455.

very few years by the arms upon it* ; thus fixing one example of the progressive changes in style, which our ancient Architecture was continually receiving. The arch is not flattened, as began to be the fashion about that time, and as was done in those of other doors, and some windows, of the same fabric. The square turn of the label was a mode introduced not much before this instance, and continued in use to the very latest examples of the pointed arch. The mouldings of the different numbers are neatly curved, so as to produce smart lines of shade, which have a very good effect in the original. The plate gives an elevation in front, with corresponding sections, taken upright, and across: as also these details.—A, Tracery of one panel of the doors.—N.B. The outward one on each side is narrower than the others. B, Section and return of the label, or hood-mould. C, Capital to one of the little columns in the jambs, with its plan. The shaded lines are for the shaft, and moulding on its inner side, next to the doors. D, Mouldings of the base to the same columns.

PLATE XLII., XLII.*,—XLIV., XLIV.*,—CROSBY HALL, LONDON; 1460.

THE remains of Crosby-Place have become so much obscured by modern buildings, that no piece of antiquity in the metropolis, of equal interest, is less seen by strangers. Here was a sumptuous mansion erected by Sir John Crosby, a wealthy merchant and citizen of London, about the year 1470. Richard, Duke of Gloucester, resided in it at the time the two infant princes, sons of Edward IV., were lodged in the tower, under his protectorship. It is not known who succeeded him in the occupation of Crosby-Place, after Richard III. had acquired the crown; but it seems to have continued a long time after in the royal possession, as Queen Elizabeth lodged certain foreign ambassadors there. Subsequently to that time, part of it was long used for a place of religious worship; but at present the two great apartments, all that remains of the original building, are used as a packer's warehouse. The first of these stands on the east side of a narrow court, and was the hall. The other building adjoins the hall, looking into the court toward the south; it is of the same height, but consists of two stories.

* These belonged to bishop William Alnwick, who was translated from the see of Norwich to that of Lincoln in 1436, where he sat till his death in 1449. His name was recorded on the stained glass of the chapel windows adjoining the tower to which this door belongs, which was also built by him.

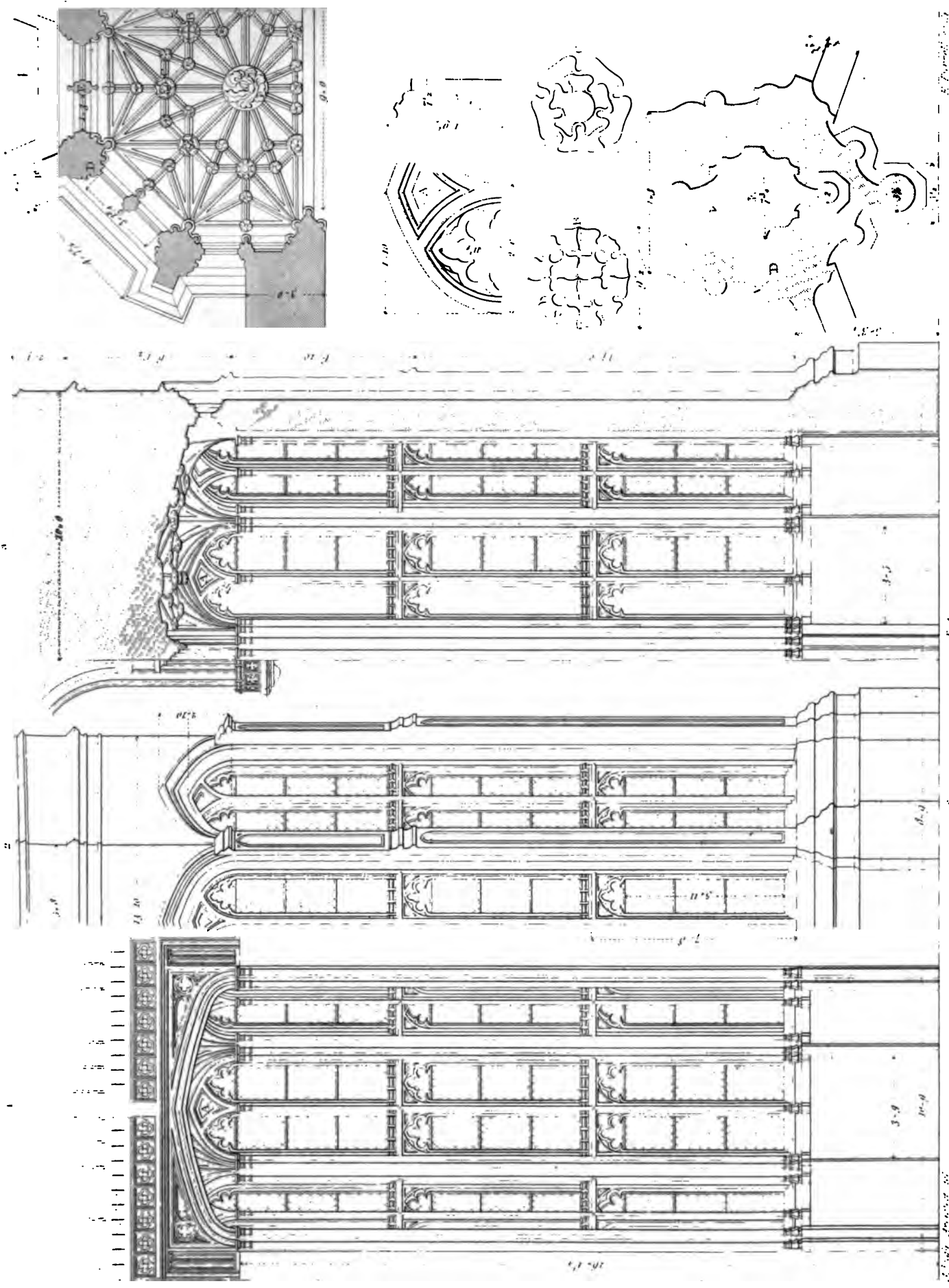


Crosby Hall, 1460. Details of Roof &c.

London. Published by J. Taylor, 39 High Holborn. Dec 7. 1850.







Worsley Hall - London. East Window. 1500
 Engraved by J. Lovell for High. Roberts & Co. 1850



Plate XLII. belongs to the latter building, consisting of details from the roof of what is still called "The Council-Chamber," which occupies the upper floor*. A. Exhibits one half of a timber arch at the east end of the room, opening into the hall. B. Shows the elevation of one bay, taken at the central rib. The form of this ceiling is simple, being of an elliptical curve springing from a level cornice on each side, and without any groin. Arched ribs cross it between the windows; and lighter ribs divide the spaces into panels, which are variously fretted and enriched. The character of these enrichments will be best explained by the engravings. They were all finely executed in wainscot, and decorated with gilding: in short, the original must have been of the most splendid description. C. Gives the pattern of the tracery in one panel; with a section of the depth of its mouldings. D. A corbel beneath the springing of one of the arched ribs, with part of the cornice in continuation: a section of the cornice is placed next to it. N.B. These parts are of stone. E. Section of one of the arched ribs. F. Shield and ornaments in a small spandril within the arch. G. Enlarged portion of the arch A. H. Another little spandril from the same arch.

PLATES XLII.*, XLIV., XLIV*.

THESE three Plates are filled with details of the Architecture of the hall of this palace; a short description of which may be thought necessary to accompany the delineations. The front towards the court has a range of arched windows, with an oriel, or bay-window, projecting into the court: the original entrance has been destroyed, and a public passage broken through the lower end of the hall. The interior measures 69 feet by 27; and the height in the centre of the roof about 38 feet†. The view within this mag-

* A scene of the interior of this Council-Chamber was painted a few years since for the representation of Shakspeare's tragedy of Richard III., at Drury-Lane Theatre.

† About 12 feet of the south end of the hall roof are not ceiled like the rest, but left unadorned: and it is remarkable that two windows on each side, beneath this part, are placed in pairs, so that the roof could not have had springers between them as the rest has: some have supposed this part to have been originally separated from the hall. Beneath was undoubtedly a screen, inclosing a passage, behind which the principal doors opened, as well as those leading to the kitchens, butteries, &c.: above the screen was usually a gallery for music; but this might be partitioned off to form a chamber. At the other end of the hall a large breach has been opened to a small room, communicating with a staircase and outward door.

nificent apartment is quite defeated by a floor which now divides it into two stories; not to dwell upon other injuries which have defaced and mutilated its various rich decorations. The roof is admirably wrought in oak timber; and though sullied with smoke and dirt, preserves an air of great beauty and dignity. It is ceiled in form of an arch, like the council-chamber; but the hall being a much loftier apartment, the ornaments were designed in a bolder style, and without so many florid details. Three ranges of pendants form the prominent features; ornaments which require to be considerably elevated above the spectator to produce a proper effect. The windows at the sides are placed at a great height from the floor, as was common in such halls, the walls beneath them being covered with wainscot panels, as was the case here; or else hung with tapestry.

Plate XLIV., which may better be explained first, in treating of the roof, shows part of one arch, or principal of the roof, in a transverse section, including rather more than half the span. The spandrils of the little arches which connect the pendants are filled with tracery, pierced through:—

a. Stone corbel attached to a pier between two windows, from which the timber arch springs. b. b. Pendants, worked at the bottom, in forms corresponding to the stone corbels. e. Line of the ceiling, which forms a flattened, pointed arch: above this the rafters are quite out of sight; not exposed as in Westminster and other earlier halls. This fashion was undoubtedly considered an improvement upon the former; but whatever neatness might be gained by it, a ceiling necessarily prevented that airy lightness which gives such a charm to the open roof. f. g. Part of the jamb of one of the side-windows. c. d. A large hexagonal compartment in the centre of the ceiling, above which the architect undoubtedly intended to raise a lantern; but which seems to have been removed very early, if ever placed there, as the panels which cover the opening are ornamented with mouldings, &c., corresponding with those of the ceiling; and we find a large fire-place on the east side of the hall, which appears nearly, if not quite of original antiquity*.

Plate XLII*.—A portion of the roof is here shown in an elevation passing

* The halls of ancient mansions, colleges, and monasteries, were generally warmed by fires of charcoal in an open iron grate, which stood in the middle of the floor, and had a lantern, or *lowvre*, placed above it, formed like a turret of timber, with the sides perforated to let out the fumes. The hall of Trinity College, Cambridge, and a few others, retain this usage, which, during the last century, was given up, in most instances, for stoves or chimneys.

longitudinally through the central rib. The extreme care to fill up every part with appropriate enrichments is here remarkable. The windows have their arches flattened towards the point; and bear a considerable resemblance to those in the hall of the old royal palace at Eltham in Kent. The frieze of quatrefoils above them, and the spandrils wrought in tracery, similar to the pendants, have a very rich effect. In so fine a composition it seems something fastidious to find fault; but the row of pendants down the centre appears too large, and had better been omitted, or made subordinate to the two ranges on the sides. B. Plan of a window, showing the deep mouldings worked in the sides and mullion. C. Corbel of a pendant, seen in elevation. D. Plan of the same, with its tracery, little battlements, &c. E. Corbel of stone attached to the side-wall. F. Plan of the same, with its details; and section of the arched rib springing from it. G. Part of the frieze running along the walls beneath the arched ceiling: it is of wood. H. Section of the same.

Plate XLIV.*—ORIEL WINDOW*.—This window projects into the court from the north end of the front, as was before observed, that being the upper end of the hall; the fire-place is opposite to it. The whole frame of the oriel is much to be admired, combining strength with an elegant lightness; and designed in strict conformity with the structure it is attached to. A great injury has been inflicted upon it, by breaking a door through its upper part upon the upper floor which now divides the hall into two stories; and its exterior is blocked up by a temporary staircase.

Figure 1. refers to an elevation of the interior as it opens towards the hall. Fig. 2. gives an elevation of half the outside, as seen in front. Fig. 3. a section taken through the centre. Fig. 4. plan, with the tracery of the beautifully vaulted room.

A. Head of one of the windows on a larger scale than that of the elevations. Some fragments of stained glass still linger in the heads of these lights, memorials of departed splendor. B. C. Roses carved on the intersections of the ribs in the vaulting. D. Plan of one of the angular piers of the oriel. E. A mullion dividing the two lights which illuminate each face of the oriel.

In concluding the explanation of these specimens of the architecture

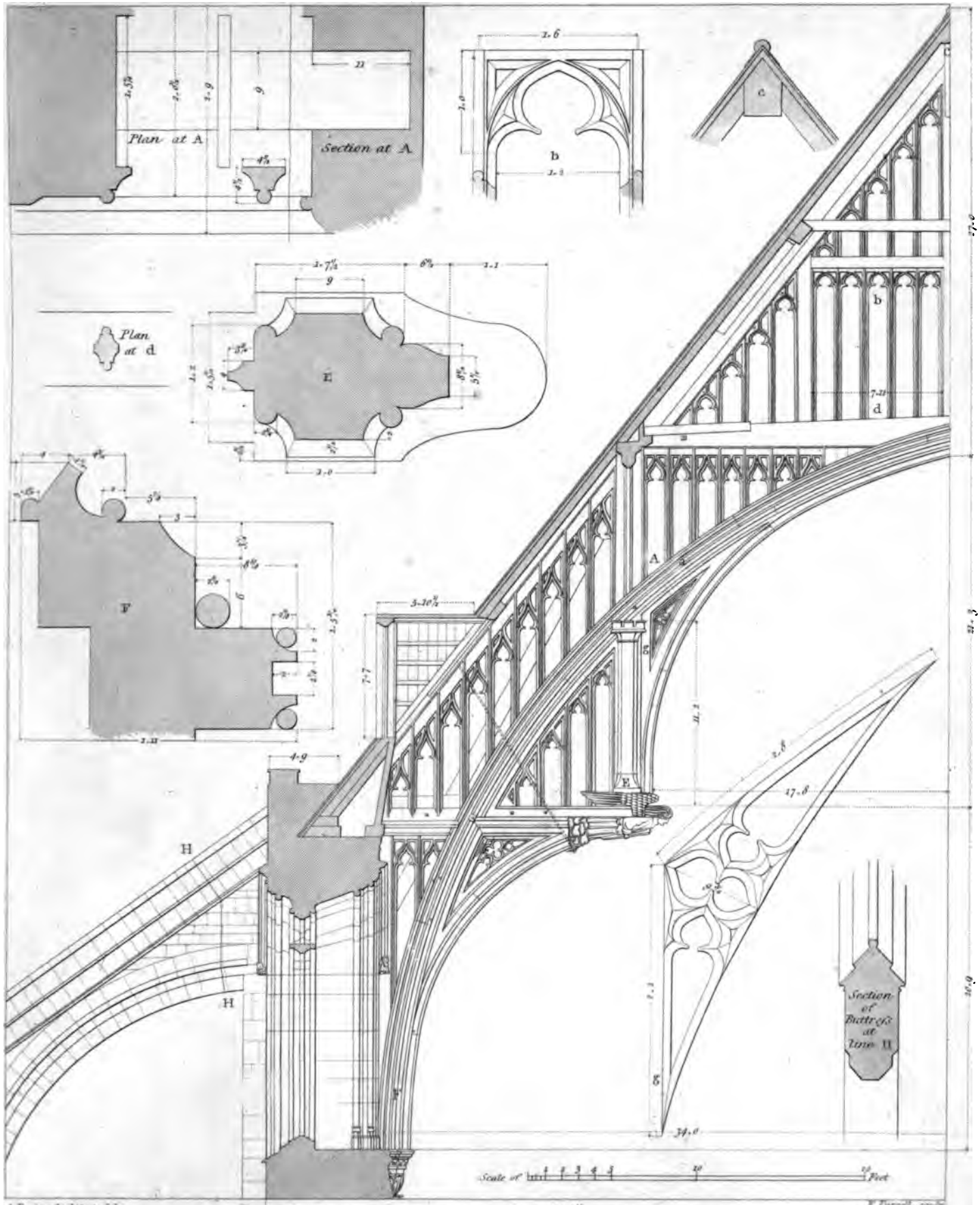
* The Oriel Window was almost always an appendage to the ancient halls, from the 14th century down to the reigns of Elizabeth, and James I. Some halls had two; one on each side. They were always placed near to the upper end; serving for side-boards to stand in for the use of the *high table*.

of Crosby-Place, we cannot help reflecting on the perishable nature of all human labours. To see a noble structure thus mutilated and degraded to the rudest purposes, can hardly fail to fill the ingenious spectator with indignation; but he must consider that, in a commercial city, the smallest space is of too great value to be sacrificed to taste, and that his curiosity is freely gratified by the possessors of the buildings, in whose hands they seem likely to be preserved from total destruction.

PLATES XXXII., XXXIII., XXXIV., XXXV.—WESTMINSTER-HALL.

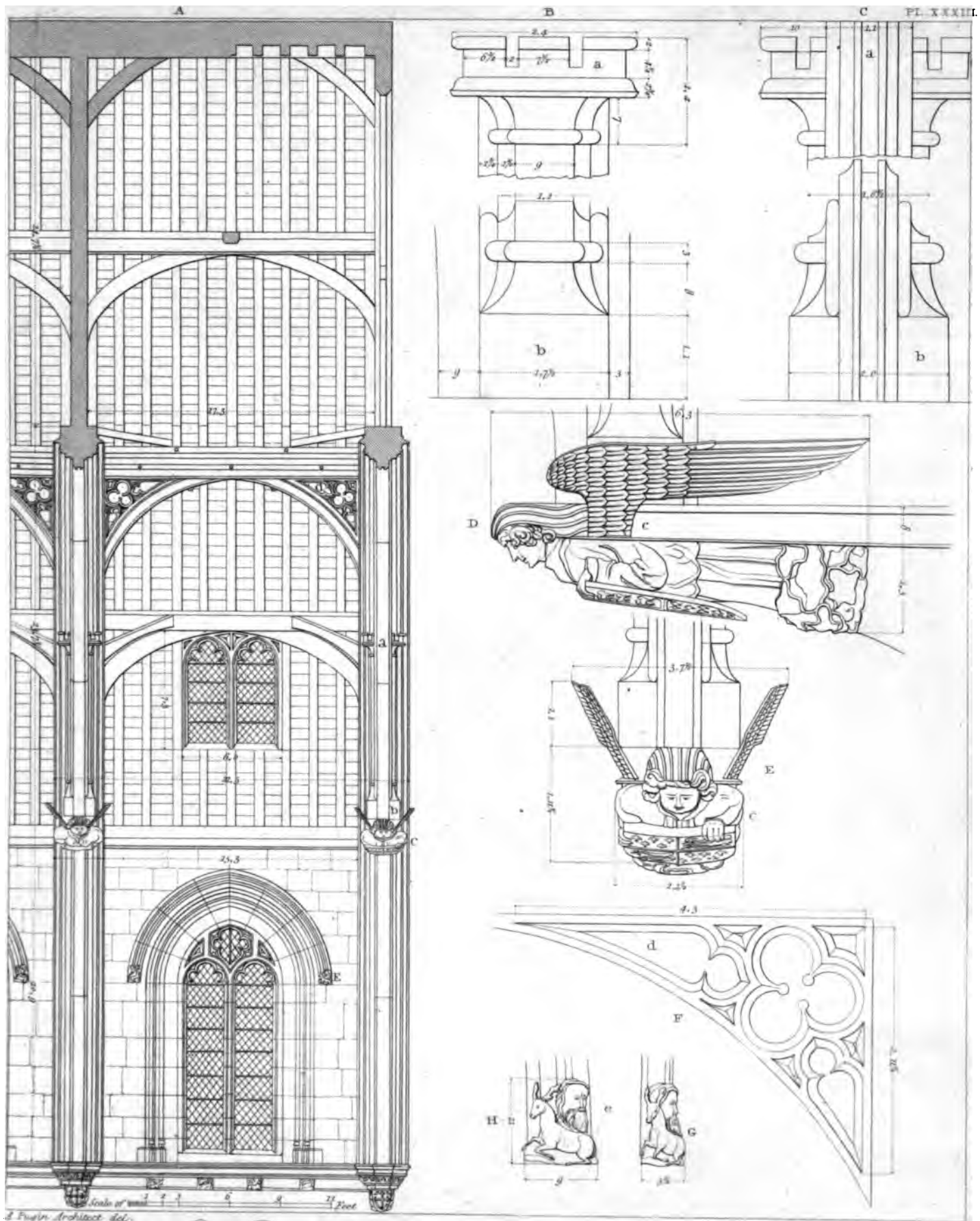
WESTMINSTER-HALL, though generally looked upon as nothing more than a court of justice, was antiently the great dining-room of the royal palace. It was first erected by King William Rufus*; but about three centuries afterwards was rebuilt by Richard II., who, on its completion in the year 1399, solemnized Christmas by a feast held in it with characteristic profusion: and it is commonly stated, that he and his guests sat down every day to the number of ten thousand. Excepting the north end, which, being the principal front, was adorned with a rich porch, and a number of tabernacles and statues, Westminster-Hall presents but little external beauty. Its deep roof resembles some huge barn; but though its sides have been stripped of their lead covering, and mean-looking slates substituted, it has yet an air of grandeur inseparable from such dimensions. The interior, however, makes ample amends for

* The lower parts of the side-walls are remains of this elder building, which was probably supported by two ranges of pillars, no roof of that period being capable of covering so great a breadth in one span. The hall of the episcopal palace at Lincoln was so divided by two rows of stone arches, with columns of Purbeck marble. It was raised in the reign of Richard I. The hall of the antient royal palace at Eltham in Kent, resembles this of Westminster; but is much smaller. The next age reduced the pitch of their roofs to a much lower angle. The roof of the refectory, built by Cardinal Wolsey for his college at Oxford, is the finest specimen of the flatter pitched roof. That of the hall built by King Henry VIII., at Hampton Court, rises with a steep pitch, but is cut off obtusely: such a form was contrived to gain internal capacity, without extravagant height. The decorations of that roof are more florid than those of any other in the kingdom. The hall of the Middle-Temple, raised in the time of Queen Elizabeth, has a lofty roof in the antient style, but finished with Roman mouldings. At Lambeth-Palace is a hall, with a roof in imitation of that of Westminster, built in the reign of Charles II.; and it is a fine piece of work, though spoilt, like that of the Temple, by incongruous ornaments.



Westminster Hall. 1380. Section of Half the Roof with parts at large.

London. Published by J. Taylor, 59, High Holborn, Dec. 1, 1870.

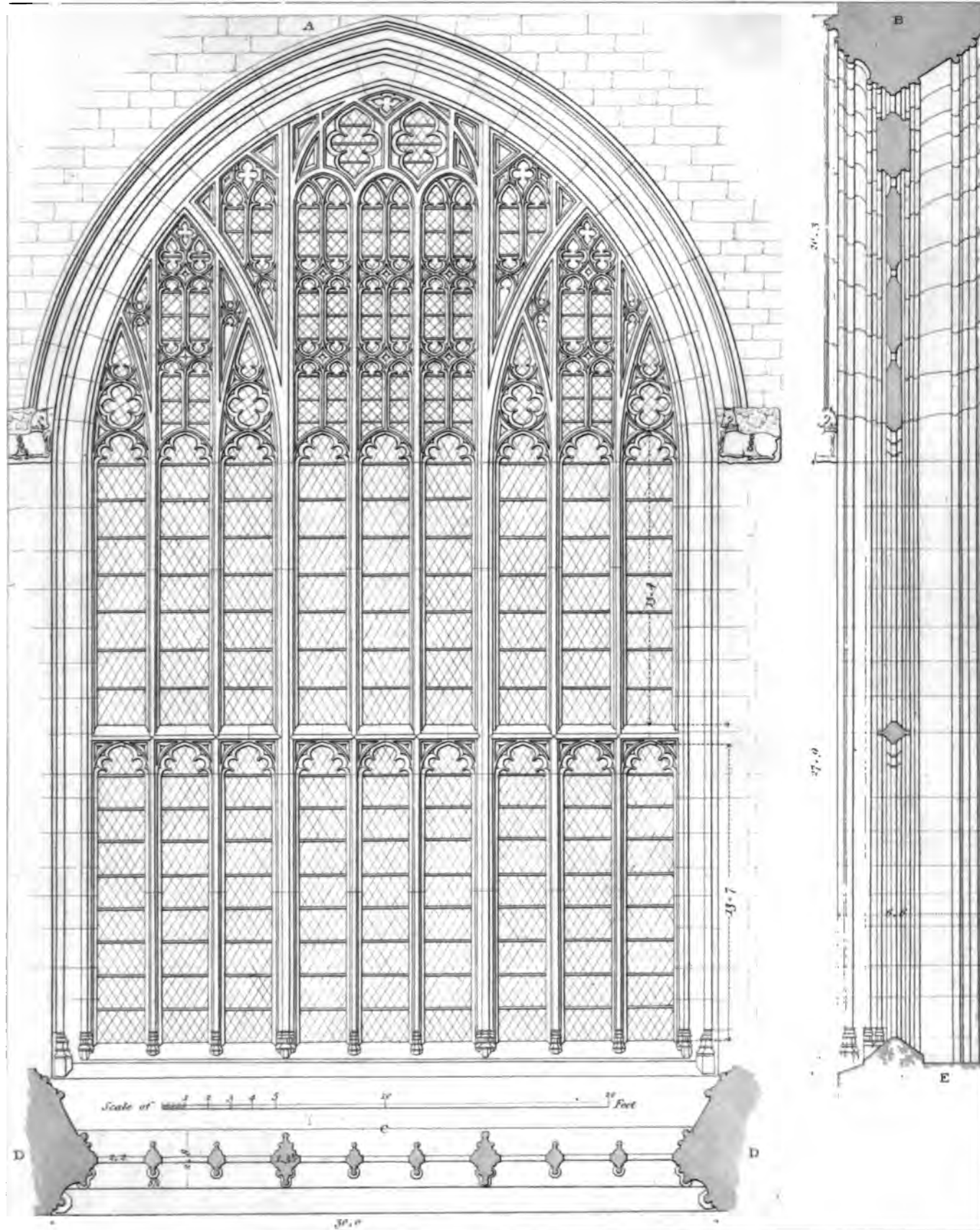


Westminster Hall, One compartment of Roof, with parts at large.

1320.

London. Published by J. Taylor, 59 High Holborn, Dec 21 1852





A. Brown Architect del

Westminster Hall, London. North Window, 1380.

E. Turrell sculp

London. Published by J. Taylor, 59 High Holborn. Dec. 2. 1850.



any external want of elegance. An extent equal to a cathedral church is presented in one view, unbroken by pillars: and the roof delights the scientific spectator with the intricate and skilful arrangement of its timbers; in which lightness, strength, and ornament are combined in the happiest manner. The object of this work being to reduce the forms of antient art within the compass of imitation, leaving to others the lighter task of representing scenic effects, the three Plates illustrative of Westminster-Hall are filled with geometrical delineations of the chief parts of the roof, which principally claims our admiration; together with elevations of windows, and other prominent features. The angle of the roof is formed on what country workmen still term *common pitch*; the length of the rafters being about three fourths of the entire span. The cutting off the girders, or tie-beams, which, crossing from wall to wall in common roofs, restrain all lateral expansion, was the first circumstance peculiar to this construction. To provide against lateral pressure we find trusses, or *principals*, as they are technically designated, raised at distances of about 18 feet, throughout the whole length of the building. These trusses abut against the solid parts of the walls, between the windows, which are strengthened in those parts by arch-buttresses on the outside. Every truss comprehends one large arch, springing from corbels of stone, which project from the walls at 21 feet below the base line of the roof, and at nearly the same height from the floor. The ribs forming this arch are framed at its crown into a beam which connects the rafters in the middle of their length. A smaller arch is turned within this large one, springing from the base line of the roof; and supported by two brackets, or half-arches, issuing from the springers of the main arch. By this construction of the trusses, each one acts like an arch; and by placing their springers so far below the top of the walls, a more firm abutment is obtained: subordinate timbers co-operate to transfer the weight and pressure of intermediate parts upon the *principals*; and thus the whole structure reposes in perfect security after more than four centuries from its first erection. The above brief analysis of this stupendous frame, it is hoped, may render the Plates better understood by gentlemen not practically versed in Architecture; otherwise our opinion is, that verbal descriptions of elaborate buildings too generally fail of conveying intelligible ideas: and the reader is not likely to be gratified by rhapsodies of indiscriminate admiration, though the writer may.

Plate XXXII. — A transverse section of half the roof, showing the elevation of so much of one *principal*, is here exhibited. The principles of con-

struction having been explained, but little need here be added, beyond specifying the parts referred to:—A. Large timber arch, framed at top into the beam, d*. F. Above the bracket, or half-arch, is seen to diverge from the larger curve, terminating in the figure of an angel, from whence the inner arch takes its spring. E. One of the upright timbers, or queen-posts†, standing upon the end of the girder where it is cut off, and entering the principal rafter at the same point with the *wind-beam*, d. H. Arch-buttress.

DETAILS:—A. A. Sections of the arched and upright timbers at their junction. E. Section of a rib of the inner arch. F. Section of the arch at its springing. H. Section of the stone arch of the buttress. b. Tracery of one space of the screen-work, with which the main timbers are filled in. N.B. This screen-work is a great ornament to the roof. c. Ridge-tree. d. Section of a mullion of the screen-work. g. Tracery in the spandril of the bracket.

Plate XXXIII.—A. Longitudinal section of one bay‡ of the roof, showing a window beneath it, &c. This, with the preceding delineation, will explain the construction of the whole roof. We see the entire height of the timber-work formed in three divisions. The lowest rests upon corbels of stone, ranging with the cornice beneath the windows, and reaches to the top of the walls. The next division reaches up to half the height of the rafters; where the arched ribs, and other ornamented parts, finish. The upper part from hence is left all plain, as being very little seen from the floor. The windows, with wooden frames in the middle division, probably did not make part of the original design||; they have, nevertheless, a good effect, by admitting light where it is much wanted; and are become necessary, since many of the windows below have been blocked up by modern buildings raised against the walls, which have sadly obscured the upper end of the hall by this means.

* Such a timber is called, in old accounts, and still by country carpenters, a *wind-beam*, from its usefulness in staying a steep roof against violent winds.

† Where a single upright rises to the ridge of a roof, it is called a *king-post*; where a pair are set up at the sides, they are called *queen-posts*.

‡ A bay, in this sense of the term, is taken for the space between two principals. Buildings are described in old surveys, as consisting of so many bays.

|| St. George's Hall, in Windsor Castle, had windows of this sort above the walls. The roof and whole interior of this hall were modernized by King Charles II.; but a view of it, before that alteration, is engraved in Ashmole's History of the Order of the Garter.

DETAILS:— a. b.— a. b. Elevations in front, B. and at the side, C. of the ornamented head and base, which finish the sides of the queen-post. This sort of pilaster resembles a slender turret, and forms a very neat decoration.

D. Profile of one of the angels which ornament the brackets.

E. Fore-shortened view of the same. These figures form the most striking decoration of the roof; they have a bold and fine effect, whether looked up to directly, or viewed in a range perspective. Each one holds a large shield, bearing Old France and England quarterly, the royal arms of the founder.

F. Tracery of a spandril.

G. H. Views of a carving which finishes the hood-mould of a window. It represents a deer lying down to rest, with the head of an old man in a cowl, like a hermit, looking over it: it seems to allude to a story in the legends of the saints. The same subject is repeated in different parts of the hall.

Plate XXXIV.— A. External elevation and B. Section of the great window over the entrance to Westminster-Hall; with its plan, D. D.

This noble light is an early specimen of a new mode of tracery, which, about the period of its erection, superseded the ramified patterns which filled the great windows of the 14th century. Here the tracery is confined by perpendicular lines, continued upwards from the mullions of the chief lights*. The whole breadth of the window is distributed into three chief divisions; which are again divided into three subordinate ones. This manner of arranging the different lights was followed in several of the principal windows of the succeeding century, after the flattened arch became fashionable. The hood-mould of the arch is terminated by sculptures of a hart collared and chained, the badge of King Richard II.

Plate XXXV.— A. External elevations of a side window of Westminster-Hall.

D. Plan of the same; with its mullion, B. separately detailed.

* The great western window of York Minster is a most beautiful example of ramified tracery; but is exceeded by the eastern window of Carlisle Cathedral; which may be pronounced the finest piece of that sort in the kingdom. Durham has a fine one at the west end; and a circular one at Lincoln is eminently beautiful in tracery, resembling the fibres of a leaf. Of the style exemplified in the north window of Westminster-Hall, the eastern window of York Minster is beyond dispute the finest in the world. Very fine specimens are seen in the eastern window of Beverley Minster, &c.; and of the same description, under flattened arches in St. George's Chapel, Windsor; King's College Chapel, Cambridge, &c.—See Britton's Architectural Antiquities, and Cathedral Antiquities.

C. Section of the window; taken perpendicularly.

a. Elevation of the bases of the columnar mouldings attached to the window on the inner side. Beneath is a plan of the same.

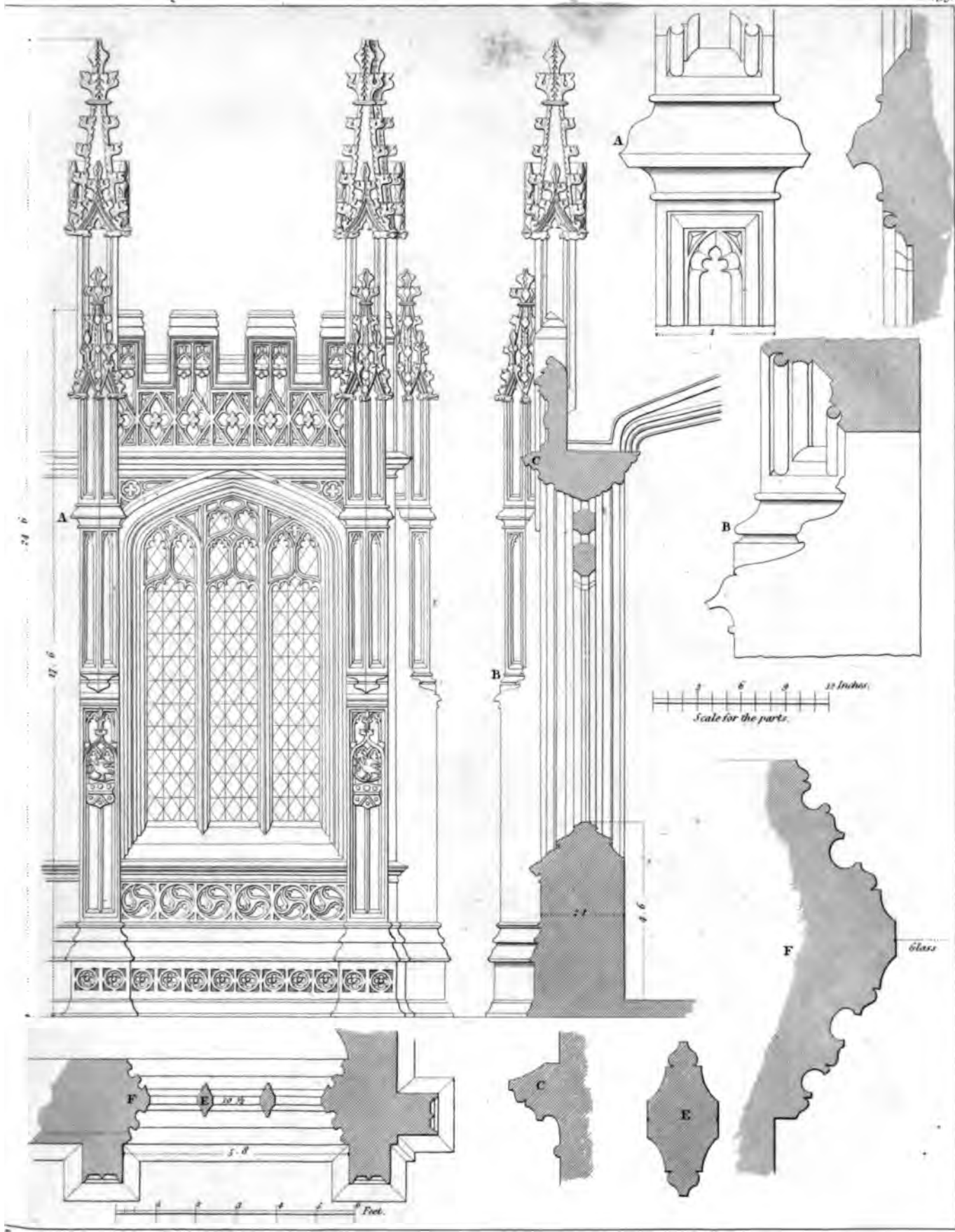
G. H. Views of the front and profile of a piece of sculpture at the ends of the hood-moulding. It represents the white hart, the founder's cognizance, the same as on the great northern window, and other parts of the building; but in this instance, a tasteful addition is introduced of pales, as of a park fence, which, placed beneath the animal, form a support to it.

J. K. Elevations of the front and one side of a stone corbel from which the timber arches spring. The arms are those attributed to King Edward the Confessor, supported by two harts. Richard II. assumed these arms; sometimes bearing them together with those of France and England, in veneration of his sainted predecessor. Beneath each of these corbels a sort of half-column, or cauted pier, has been built; at the same time a casing of stone was affixed to the walls. This was done about the year 1781, when some repairs were made on the roof, &c. The necessity of these additions has been questioned by some men of science; and since they certainly deform the building, it were to be wished they might be taken down, if found unnecessary. The northern front of Westminster-Hall is now undergoing complete repair. The whole surface is to be restored with new work; and all the ornaments re-worked. We have only to hope that it may be faithfully executed.

PLATE LV., LVI. — BISHOP LONGLAND'S CHAPEL, LINCOLN MINSTER.

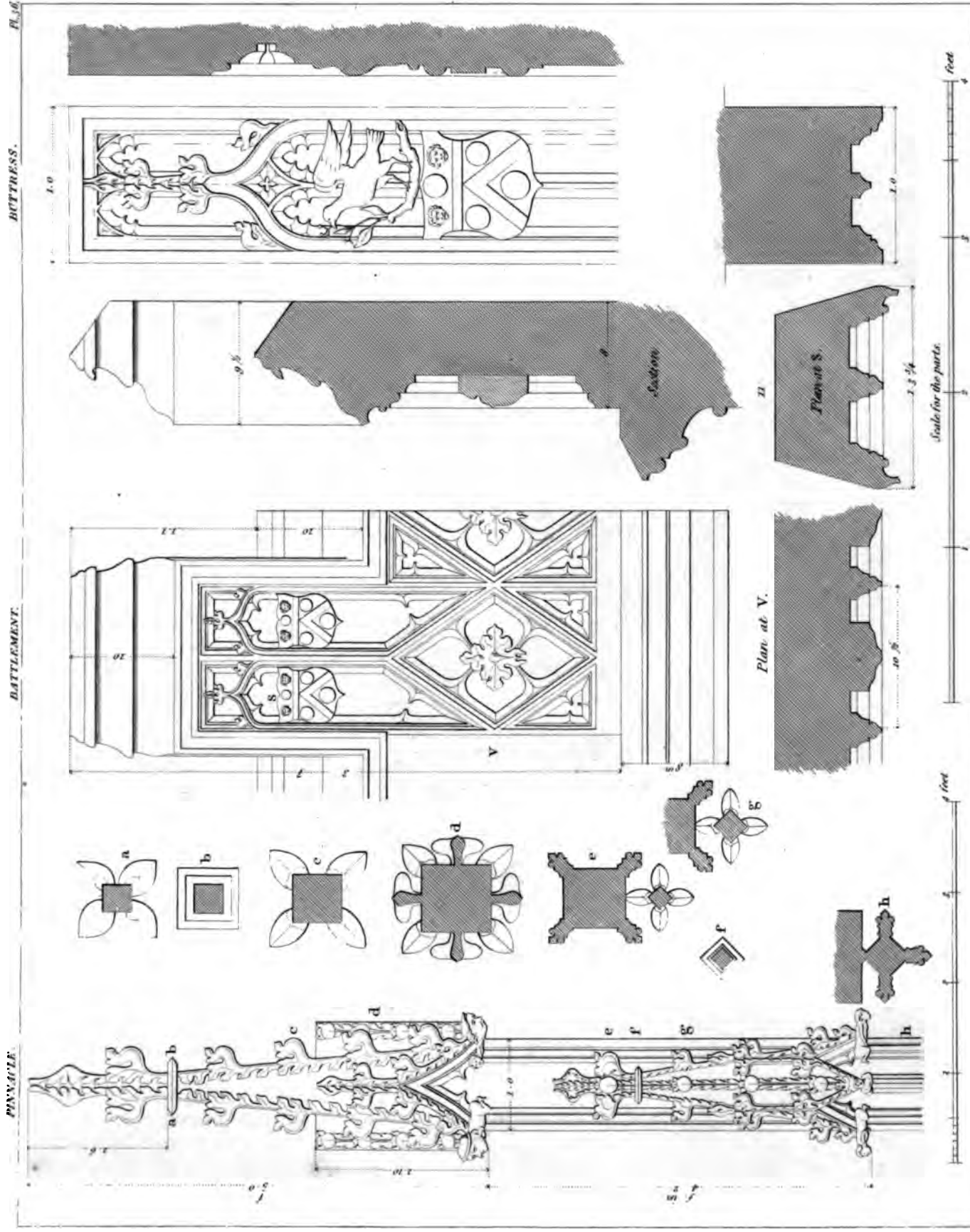
THIS beautiful little fabric may be regarded as one of the very latest specimens of Gothic Architecture, unmixed with heterogeneous ornaments of the Roman style*. It is annexed to the south aisle of the church; and, together with a corresponding chapel erected by Bishop Russel, forms a fine accompaniment to the porch which graces the cathedral on that side. Both these chapels are copies, as to general design, of the one erected by bishop Flemyng, on the

* Archbishop Warham's Tomb, in Canterbury Cathedral, was noticed by the late Lord Orford, as "the last example of unbastardized Gothic."—(Letter to the Rev. William Cole, 1769).—That prelate died, A. D., 1532: bishop Longland not till 1547. This chapel was erected some years before his death.



Bishop Snyland's Chapel, Lincoln Cathedral, Compartment of Details, 1537.

Published June 1882 by J Taylor & Co. High Holborn.



PINNACLE

BATTLEMENT

BUTRESS

Fig. 16

E. Turbott sculp

Bishop - Longlands's Chapel - Lincoln Cathedral - Parapet, Buttress, &c. 1547.

Designed by J. Taylor, es. Esq. R. H. M. H. M. J. M. H. M.

A. Pugin Architect del.

opposite side of the church* ; but greatly improved, especially bishop Longland's, which is more elaborate in its ornaments than even bishop Russell's, though its counterpart in plan and elevation. The inner front of bishop Longland's chapel is covered with very delicate carving. The roof is ceiled in panels with wainscot, the beams being fretted, and adorned at their crossings with knots of foliage, &c. There are several tabernacles, and perches†, withinside, for statues. The walls retain marks of painting, and some coloured fragments of glass remain in the tracery of the windows; altogether shewing what a splendid little oratory this once was.

Plate LV.—The elevation comprehends one-third of the front. The plan of so much of the chapel is shewn below the elevation. The section gives the thickness of the wall and the projections of the different members. As a specimen of the latest refinements in Gothic architecture, this little structure deserves a careful examination. Many of the same forms may be traced as in Henry VII.'s chapel, which may be appealed to as the chief example of the style in question. Every part is studiously finished with all the ornament it could admit of; each moulding is quirked, and deeply curved; and all the crockets and other foliated ornaments are relieved with the utmost lightness it was possible for stone to bear.

DETAILS ON AN ENLARGED SCALE:—A. Elevation and section of the moulding which divides the secondary pinnacle into two heights. B. Base of the same pinnacle, shewing how it stands diagonally upon the coping of the buttress‡. C. Section of the cornice below the battlements||. E. Section of a mullion in the window. F. Section of a jamb of the same.

Plate LVI.—DETAILS FROM BISHOP LONGLAND'S CHAPEL.—On the left hand of the Plate is an elevation of a principal pinnacle, with the upper part of its secondary, or subordinate one, beneath:—a. Horizontal section of the finial, the shaded part shewing the shape of the stalk, the outline that of the crockets. b. Similar section at the neck-mould. c. Another section taken lower down. d. Section across the most elaborate part. e. Section

* Plate XXXII.—Bishop Russel died in 1494. His chapel has several ornaments of similar forms to some in King's College Chapel, Cambridge.

† *Perches*, projecting corbels, or brackets, to set small statues, lights, or such things, upon.

‡ Such secondary pinnacles were evidently part of the design for bishop Flemyng's chapel, but they appear to have been left out in the original work, and we find the buttresses coped with an obtuse point in that part. See Plate XXXII.*

|| The intersection of the arch over the window with the cornice is perhaps a vicious refinement of taste: such intricate fancies are common in late specimens.

of the body of the pinnacle, with the lower finial attached to it. f. Refers to the secondary pinnacle, at its neck-mould. g. Section of the same, with its crockets. h. Ditto of the square, or body, of the same; which, we may observe, is almost cut through by the deep mouldings in the sides.

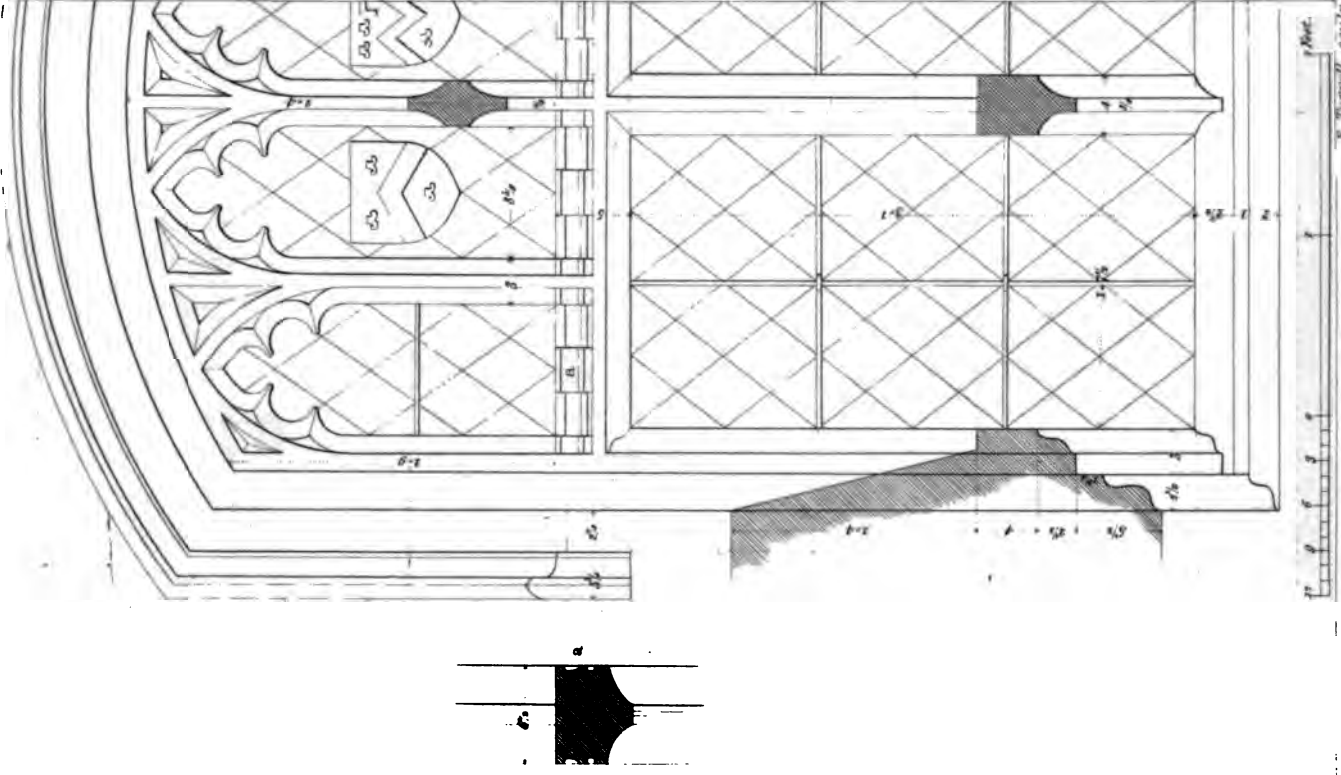
Battlement. The elevation and plans will need no description. The plan S shews how the *crests* are splayed back to prevent their exposing any heaviness, and to give a more open effect to the *loops**.

Buttress. The arms are those of the founder; with his favourite cognizance, or badge, the dove with an olive branch. The section and plan of this part shew the projections of the mouldings belonging to the elevation. The admirers of this specimen will rejoice to know that it remains in fair preservation. The stone, from Ancaster, in the same county, has preserved the mouldings, &c. without any material loss. The ceiling, which had very nearly fallen to irremediable decay, was repaired by the dean and chapter about ten years since, when all its most minute carvings were restored with great pains: this was effected chiefly in consequence of the good taste of the present subdean.

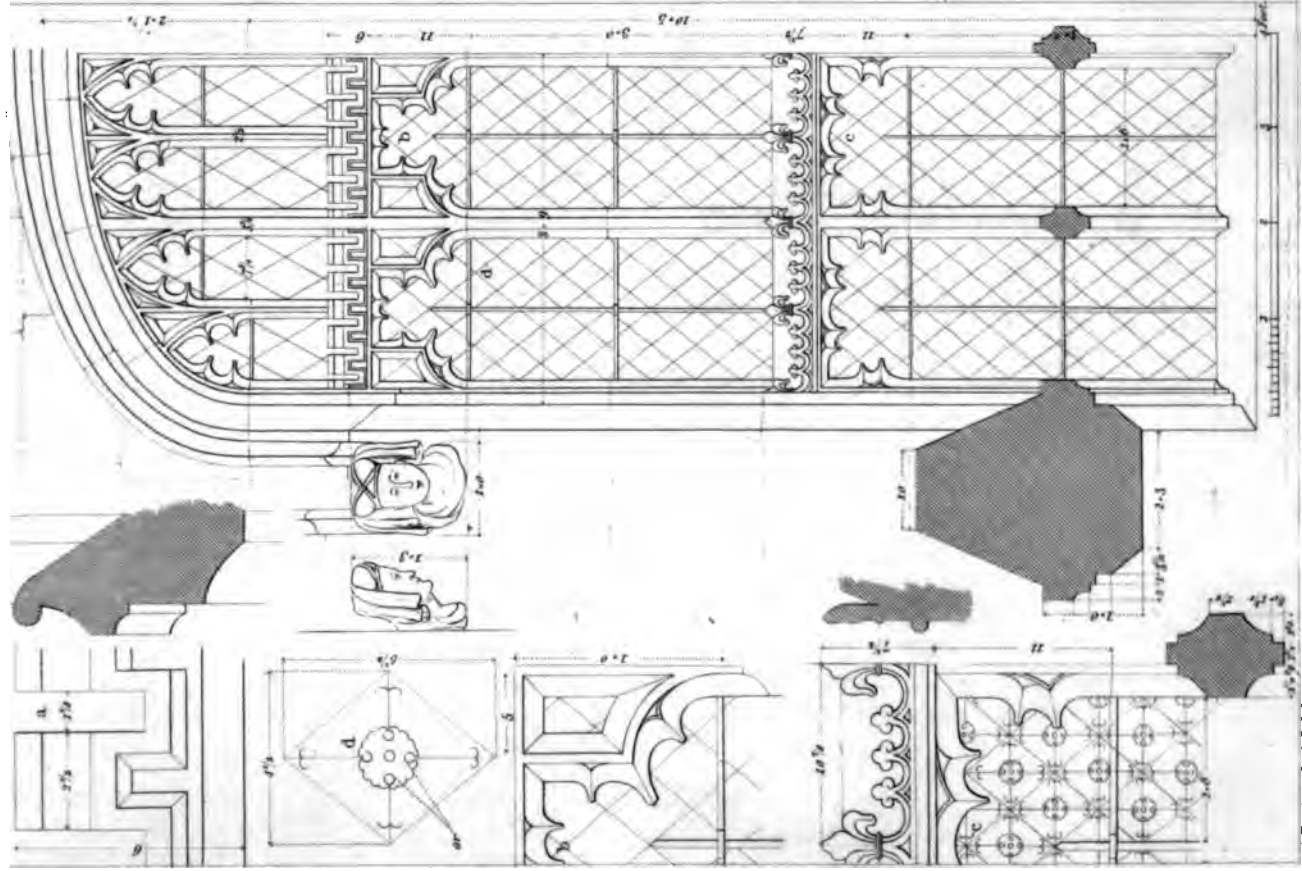
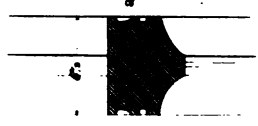
PLATE XLIII. — WINDOW OF JOHN OF GAUNT'S PALACE, LINCOLN; AND ONE FROM SOUTH CARLTON CHURCH, NEAR LINCOLN.

THE first of these *specimens* remains in part of the same building in which the beautiful oriel represented in the preceding Plate is situated. The apartment it belongs to has been so much altered, that its original size and form cannot be made out; it is on the ground floor, and this window faces the south: there is no appearance of this room having ever been a chapel. The elevation comprehends half the window, represented in a perfect state; some parts of the original having been rudely hacked and broken, which are restored here from a careful examination of what is left entire. On the left hand jamb is shown a section of the pier which divided this window from one which has been pulled down. The bust above served for the arches of both windows, the two hood-moulds resting upon it. The profile of this bust is shown by

* Dr. Plot, Natural History of Staffordshire, 1686, p. 381, describes a large yew-tree, "cut on the top with *loop* and *crest*, like the battlements of a tower." The same terms occur in more ancient authorities. The loop is the *crenelle* or space between two crests, or *croupes*, as they are frequently termed in ancient accounts.



Side of South Cowston Church, Lincoln. 1390.



Side of St. Martin's Palace, Lincoln. 1390.

London. Published by J. Taylor, 58 High Holborn, June 1, 1852.



the side of the front view: the features are old; the head-dress that which ladies wore in the early part of the fifteenth century, to which date this window must be referred*.

a. Refers to an enlarged detail of the little battlements over the middle tier of lights: it is moulded withinside in the same manner as on the outside. b. Tracery in the heads of the upper row of large lights. This tracery is mostly cut away. c. Head of one of the lower lights, filled with glazing of the original pattern, as made out from ancient panes scattered about in the window†. d. One of those panes, which are *quarrels*, or lozenges of clear glass, stained with yellow, and diapered with lines, &c. in bistre: the effect altogether must have been very pleasing, and better adapted to a habitable room than rich colours and figures.

The second of these specimens is brought forward as an example of similar style, though much smaller, and less enriched. We find the upper parts of both divided into narrow lights, half the breadth of those below, with thinner mullions, and moulded and pointed alike: the same sort of embattled transom crosses both: the arches of both form nearly the same sweep, only that this is a simple curve, whilst the other is rounded at the springing: in short, they may safely be pronounced of the same age. The elevation takes in rather more than half the breadth of this window: there being two larger lights, and four smaller ones.

a. Section of the little battlements, which are worked the same on the inside as in front.

A section of the jamb is shown in outline: and the forms of the mullions are shaded, the upper ones being moulded on both sides; the lower one left square, for the better fitting of the wooden shutters, which went no higher than the battlement‡.

* The year upon the Plate was affixed without sufficient consideration: this part of the palace was certainly of later erection than the first buildings.

† The *fleurs-des-lys* over these lower lights form an elegant ornament: they, not improbably, might be adopted in compliment to Henry V. when conqueror of France, and the conjecture is countenanced by the arms of France and England, quarterly, which were carved on a large shield in front of the palace, the former arms being represented in the manner first borne by him.

‡ The mullions of the other window in this Plate are also square withinside, as high as the battlements, and iron hooks for two tiers of shutters remain in the stone-work. After a close examination of the Carlton window, it appears not to have been originally designed for a church, but rather for domestic use, and very probably was brought from a mansion adjoining, anciently the residence of the noble family of Monson, who continue to bury here, which mansion was destroyed

Plate LIX.*—The entrance to a small inner court in the Lower Ward of Windsor Castle is here represented. It leads to the refectory intended for the chaplains and choristers of the Collegiate Chapel, as the inscription in the head of the door declares, “*EDES PRO SACELLANORUM ET CHORISTARUM CONVIVIIS, EXTRUCTE 1519.*” The date gives a peculiar value to this specimen. The niche over the door is remarkably broad for its height, and was probably designed for an equestrian statue of the patron St. George. Above this niche is an accumulation of ornaments, elegant in detail, but heavy and ungraceful in the general effect; a censure which many more considerable works of that era of architecture may be thought to deserve. The elevation shows the entrance, and as far as an angle made by the return of the wall, where another niche is set. The swelling frieze of foliage over the broad niche was an ornament of late invention, but a very beautiful one; we see it repeated on the pedestal. At a. is a plan of the niche.

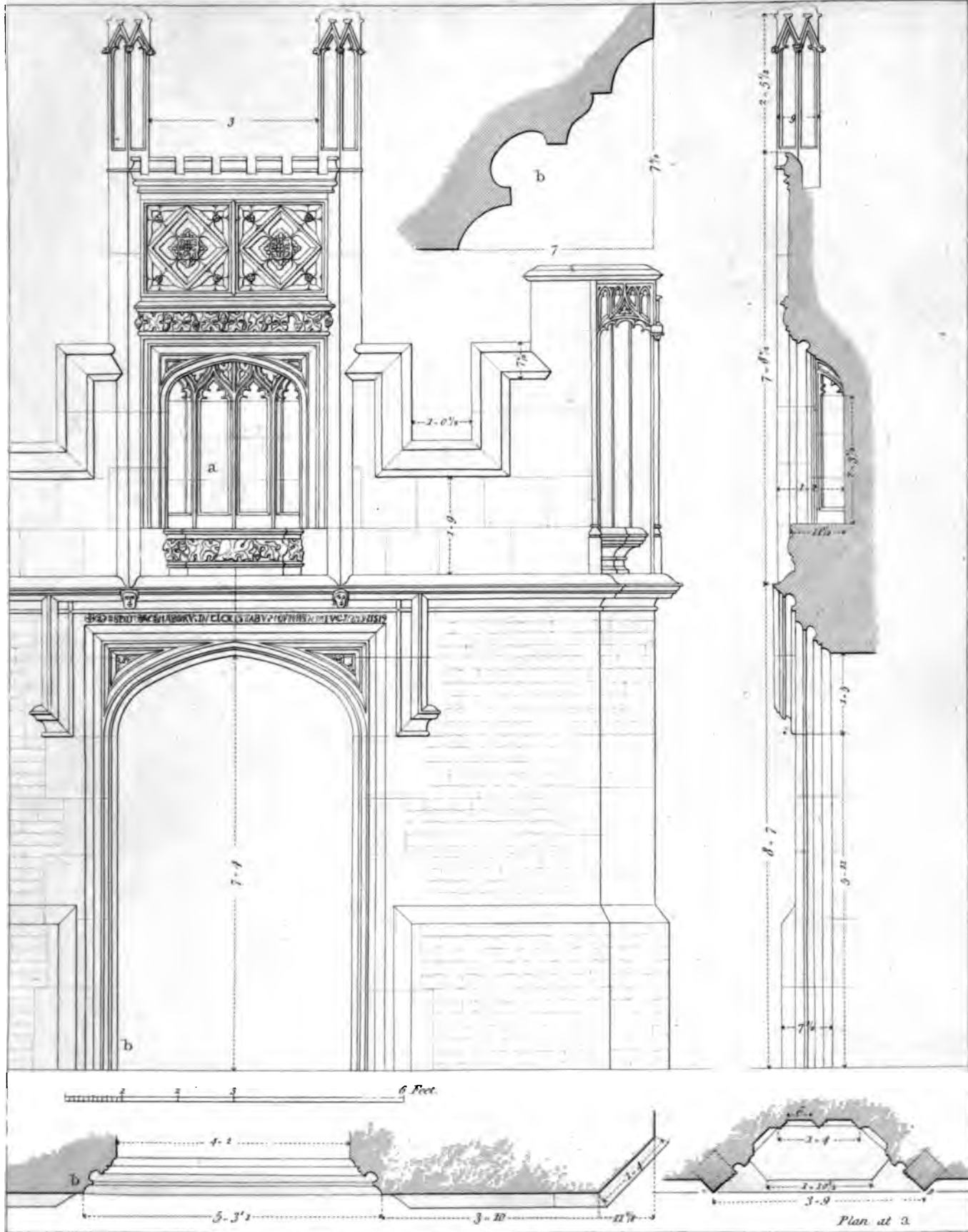
b. Moulding of the door-jamb at large. The same combination of curves, more or less repeated, will be found to make up the mouldings of most examples of late style.

A section taken through the centre of the door, and the plan beneath the elevation, will completely elucidate the whole composition. The wall is of brick; the ornamented parts of freestone.

PLATE LIII.—TWO CHIMNEY-PIECES IN WINDSOR CASTLE.

THE taste for highly embellished architecture which distinguished the fifteenth century, lavished its decorations upon every feature of building. A fire-place, being the principal feature in the habitable apartments of our climate, was sure not to be left unadorned. Two grand examples from the baronial castle of Tattershal have been exhibited in Plates XXXVII. and XXXVIII. This Plate displays two others of rather smaller size, and of later style, from the royal castle of Windsor. The first belongs to a room in the upper ward. It seems, by the form of certain parts, to be of as late a date as the reign of Henry VIII.

about the time of the civil wars. There are two windows of this form, which stand within arches formerly opening into an aisle now pulled down. We have been thus minute in describing the peculiar forms of these windows, as specimens of ancient domestic architecture are not common, nor so well understood, as they deserve.

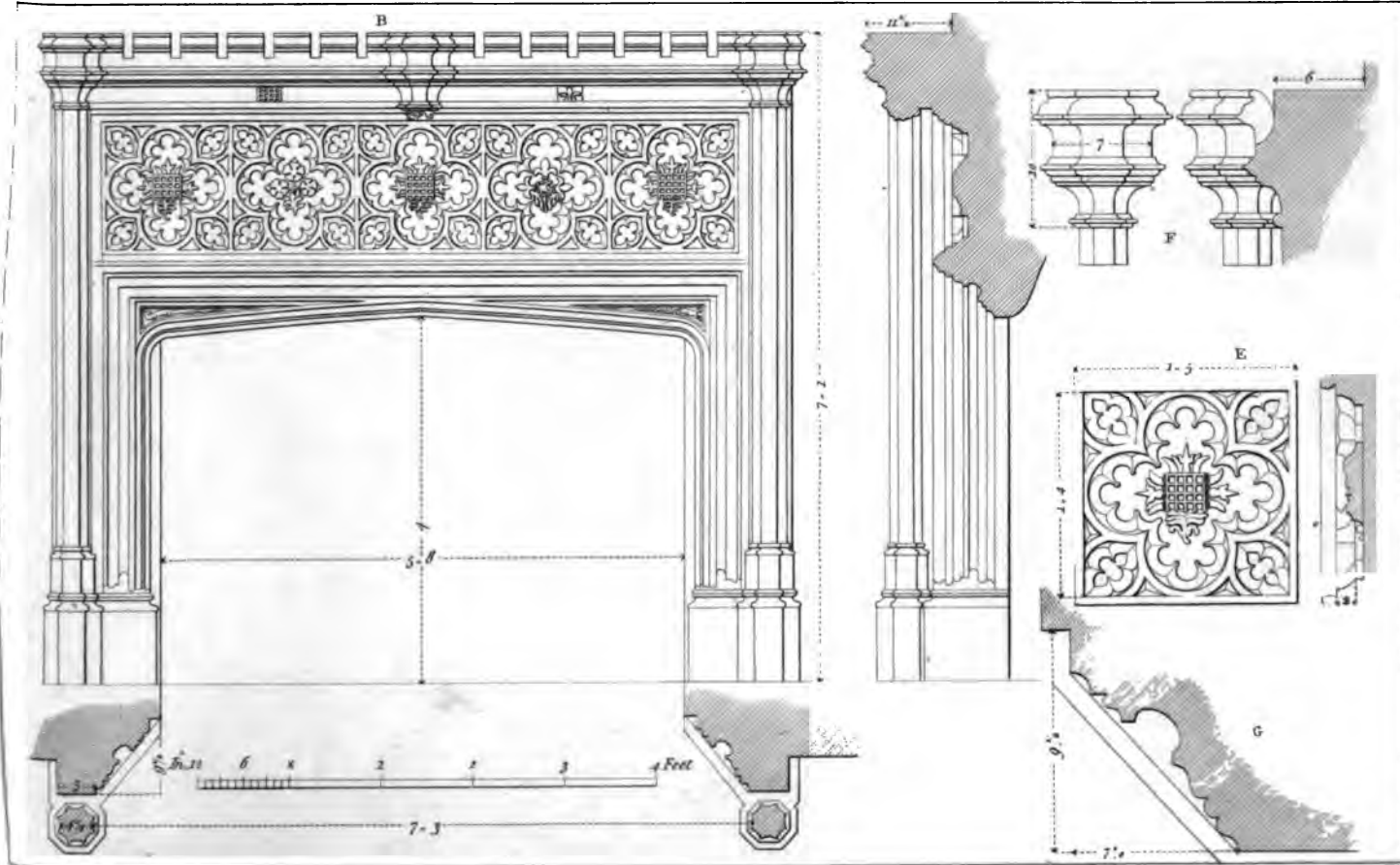
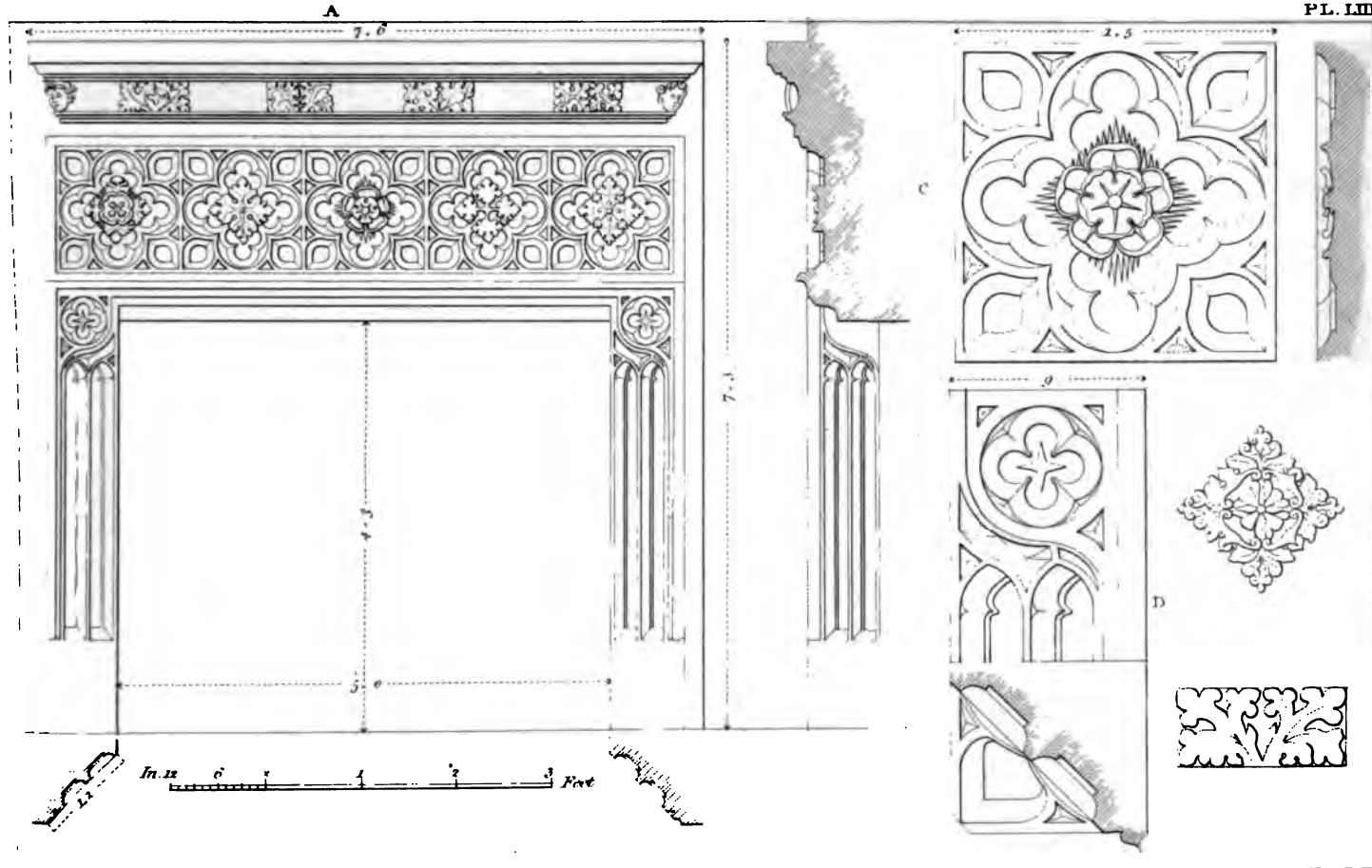


J. Penn Architect del.

St. Georges Chapel, Windsor. Entrance to Refectory. 1514.

J. Torvell sculp.

London, Published by J. Taylor, sq. High Holborn, Dec: 1. 1860.



A. Pugin Architect del.

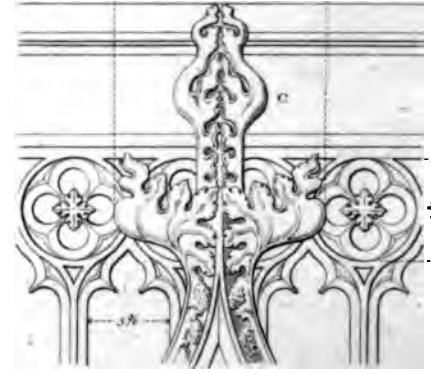
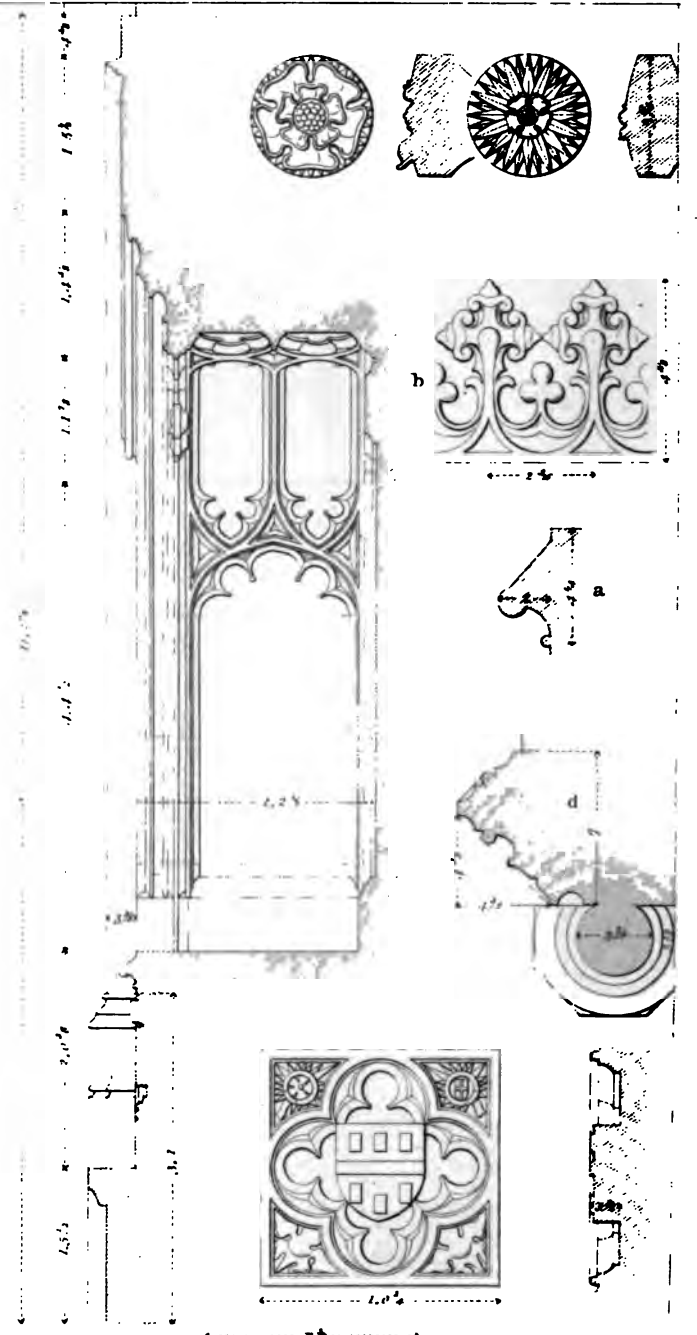
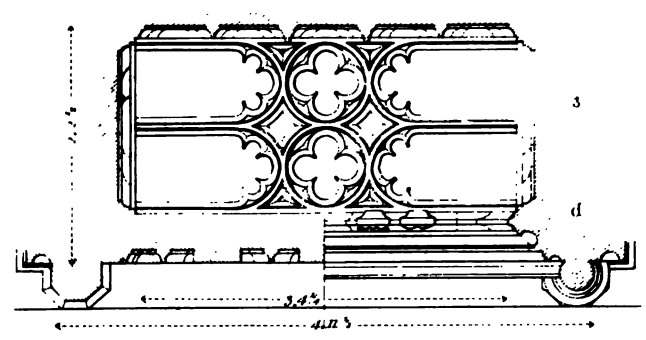
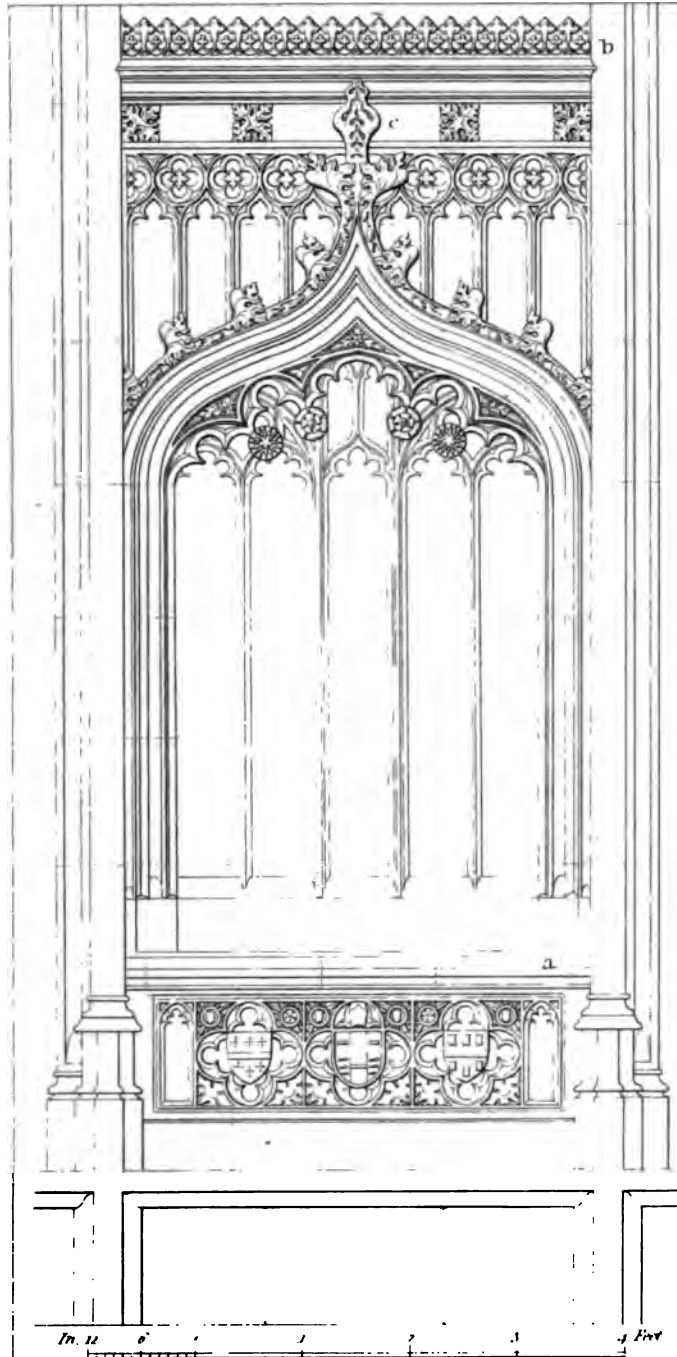
E. Turrell sculp.

Two Chimney pieces in Windsor Castle, 1500.

London. Published by J. Taylor, 59, High, Holborn, Dec. 1. 1850.







A. Pugin, Architect del.

F. Turrell sculp.

St. George's Chapel, Windsor. Niche to Bishop Beauchamp 1460.

London: Published by J. Taylor, 53 High Holborn, Decr 2 1860.

A. Elevation of the front; with a plan and section. C. A panel in the frieze, on a larger scale, with a section of its mouldings. The united badges of the houses of York and Lancaster, the two roses, decorate its centre. D. Enlarged details of the jambs. Their retiring sides are well adapted to their purpose, and worth notice.

Two of the foliage ornaments are drawn separately in the right-hand corner of the Plate.

B. A chimney-piece from some buildings added to Windsor Castle by king Henry VII. This is a specimen of grander design than the preceding one, and may be compared with the first of those in Plate XXXVII. The mouldings here are deeper and more relieved, though the hearth is of less breadth than that in Tattershal Castle. The port-cullis, the badge of the Beaufort family, from whom Henry VII. was descended by his mother, forms the chief heraldic ornament. Several mouldings, &c. about this chimney-piece, correspond to parts of the same king's sumptuous chapel at Westminster. The two octangular shafts being detached from the jambs is something uncommon; their position is shown in the plan, and also in the section.

E. Panel, with its section, at large. F. Capital of one shaft, shown both in front and in profile. G. Section of mouldings in the jambs.

Comparing these specimens with those which are now set up to adorn our best rooms, we may remark, that here the greatest skill, both in design and workmanship, was bestowed on common stone: "*Materiam superat opus*" might then truly be said; whilst we seek the rarest foreign marbles, and are contented to see them in slabs of the most shapeless form.

PLATE XLIII.*—ST. GEORGE'S CHAPEL, WINDSOR,—NICHE TO
BISHOP BEAUCHAMP.

THIS Niche, or recess, is wrought within a pier of the arch which terminates the upper end of the south aisle, and is supposed to commemorate bishop Beauchamp, who was principally concerned in rebuilding this magnificent chapel of St. George, under king Edward IV.* From its resemblance to a

* Richard Beauchamp, bishop of Salisbury, for his skill in architecture, was accounted "the Wickham of his day." He built the great hall of his palace at Salisbury, and was appointed master

tomb it has sometimes been described as such, but that appears to be erroneous. Regarding this as the bishop's own design, it is no bad specimen of his taste; the flattened arch spoilt all the architecture of his age, but here it is managed so as not to produce the depressed effect it generally did, an effect which is no where more lamentably felt than in the magnificent chapel at Windsor.

Fig. 1. Refers to the elevation of the whole front. 2. Section taken through the centre, uprightly, showing the depth of the recess, its mouldings, and the tracery in its sides. 3. Plan, showing the tracery on the soffit of the arch, &c.

a. Moulding on the front edge of the table, drawn separately. b. Part of the foliated crest which finishes the top. c. Finial of the crocketed canopy, which is turned very gracefully, and the foliage of the crockets well applied. d. Horizontal section of mouldings, and one shaft, at the side of the recess.

In the upper end of the Plate are details of the ornaments within the arch, and, lower down, one of the panels in front of the tomb, with its section.

PLATE LII.—ST. GEORGE'S CHAPEL, WINDSOR,—COMPARTMENT OF
ALDWORTH CHAPEL*.

THIS little fabric has been censured, by no incompetent judge in such matters, as "a bad specimen of architectural design, and an infringement on the

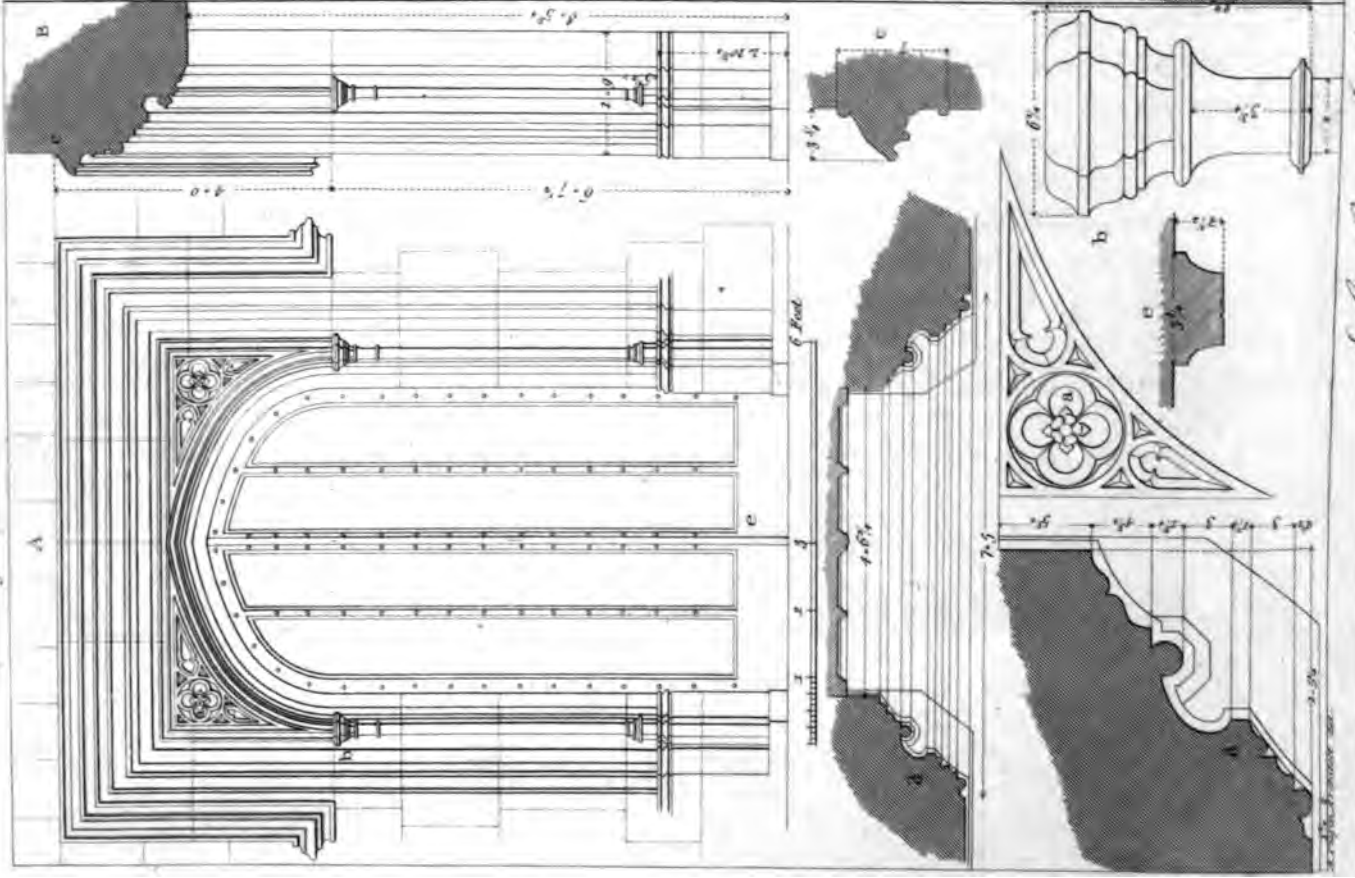
and surveyor of the works by king Edward IV. in the rebuilding of St. George's Chapel in Windsor Castle. The preamble of the patent which conferred upon him the office of chancellor to the Order of the Garter, recites, "that out of mere love towards the order, he had given himself the leisure dayly to attend the advancement and progress of this goodly fabrick." Two years afterwards he was appointed dean of Windsor; and dying in 1482, was buried within a chapel built by himself as a sepulchre for his family, adjoining to his cathedral, which has since been destroyed under pretence of its injuring the uniformity of the church. Gough states that this prelate gave a rich missal (more likely an office-book or breviary), to be chained for public use in a niche on the opposite side to that we have represented, where he also placed a crucifix, and an inscription to record his gift.—See *Gough's Sepulchral Monuments*, II. 273.—Might not this niche be intended for some such use?

* This little fabric was really built by Oliver King, bishop of Bath and Wells, canon of Windsor, and registrar of the Garter; who died in 1503, and is said to have been buried here: the name of *Aldworth* has become attached to it since the interment of some of that family within the chapel. Bishop King distinguished himself by rebuilding the abbey church of Bath, one of the cathedrals of his diocese, which, however, he did not live to see completed.

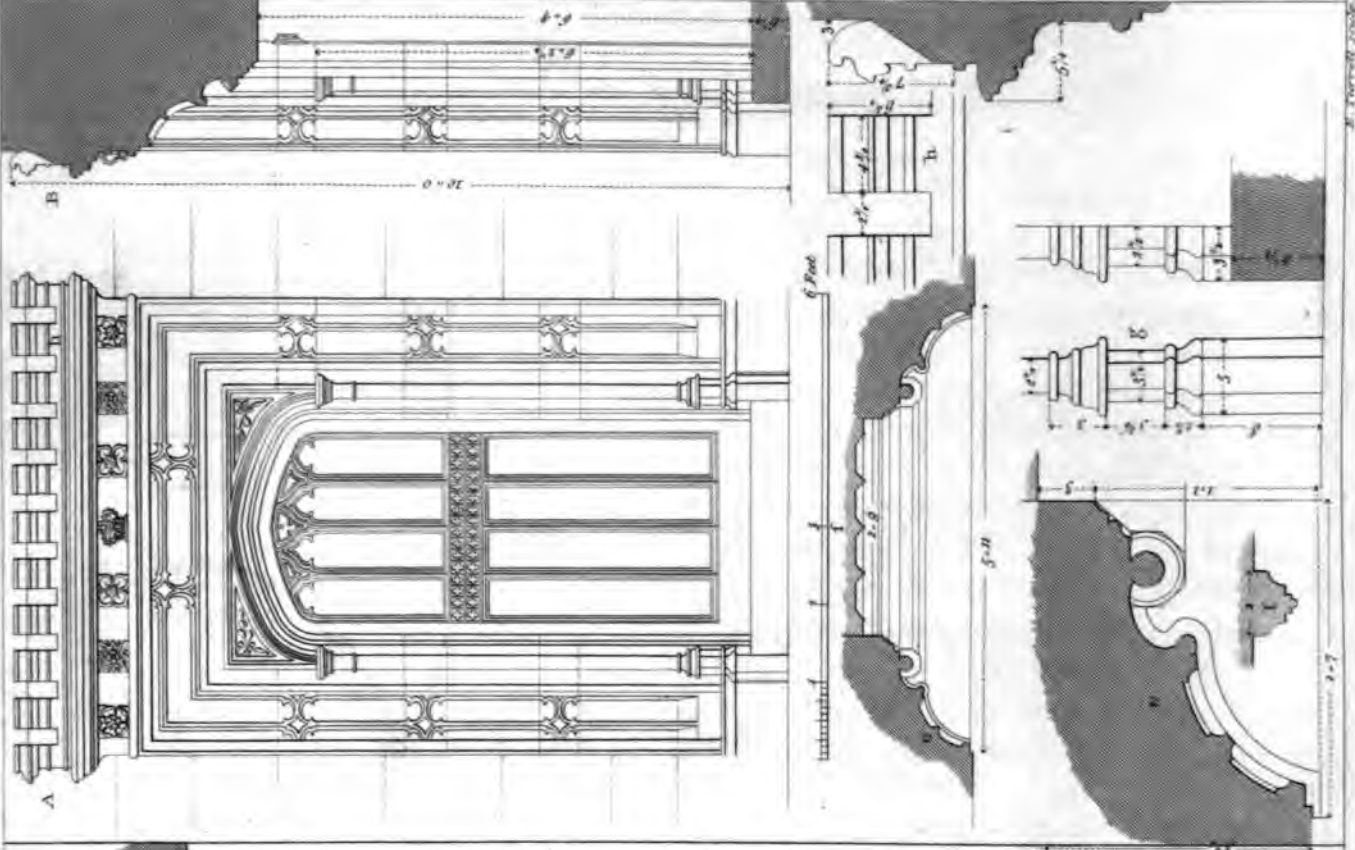




Door Way to Tomb House.



Door Way to Vestry.



PL. I.

S. P. George's Chapel, Windsor, 1860.

uniformity of the chief edifice*." It occupies a space on the east side of the south transept of St. George's Chapel.

A. Elevation of its eastern front, as it projects beyond one of the great buttresses. Three such divisions make up the south side. B. Section of the outward mouldings, &c. C. Part of the battlements, at large. D. Section of the same, showing its perforation. E. Part of a window, at large, with section of its mouldings. a. Surbase-moulding beneath the window.

PLATE L.—TWO DOOR-WAYS; ST. GEORGE'S CHAPEL, WINDSOR.

THE first of these belongs to the chapel said to have been added by King Henry VII. to that of St. George, before he began his celebrated chapel at Westminster†. A comparison of this entrance with one represented in Plate XLI., will shew how little change architecture had undergone during the last fifty years of that century.

A. Elevation. B. Section through the centre of the arch. a. Spandril, at large. b. Capital of one of the little columns, or BOLTELS, at the sides. c. Section of the label, or hood-mould. d. Section of one jamb, at large, referring to the plan above. e. Moulding to cover the edges of the folding doors.

The second of these entrances exhibits an uncommon composition, particularly in the retiring curve of the jambs. It appears to be of a very late style, not earlier than the reign of Henry VIII.

A. Elevation. B. Section. e. Jamb at large, with reference to the plan. f. Moulding upon the door. g. Base of one of the shafts, both as seen in

* See Britton's Architectural Antiquities, Vol. iii. page 44.

The former part of this censure will not be here contradicted. The Plates must vindicate the merits of the design: the charge of "infringing on the uniformity of the chief edifice," has been brought against various appendages of great churches of much more interest and value than this diminutive chapel. The loud and united voices of men the most esteemed for taste and science were raised, not many years back, against certain destructive pursuits of uniformity, which were then making havoc of some valuable antiquities of Durham, Salisbury, and Lichfield cathedrals: their anathema will go down to posterity, and it is hoped have some effect in deterring such devastations in future.

† This chapel has generally been called Wolsey's Tomb-house, from a sumptuous tomb of brass which that Cardinal prepared for his own burial, but which his sudden misfortunes prevented his ever finishing or occupying.

front, and at the side. h. Part of the embattled crest, with its section at large.

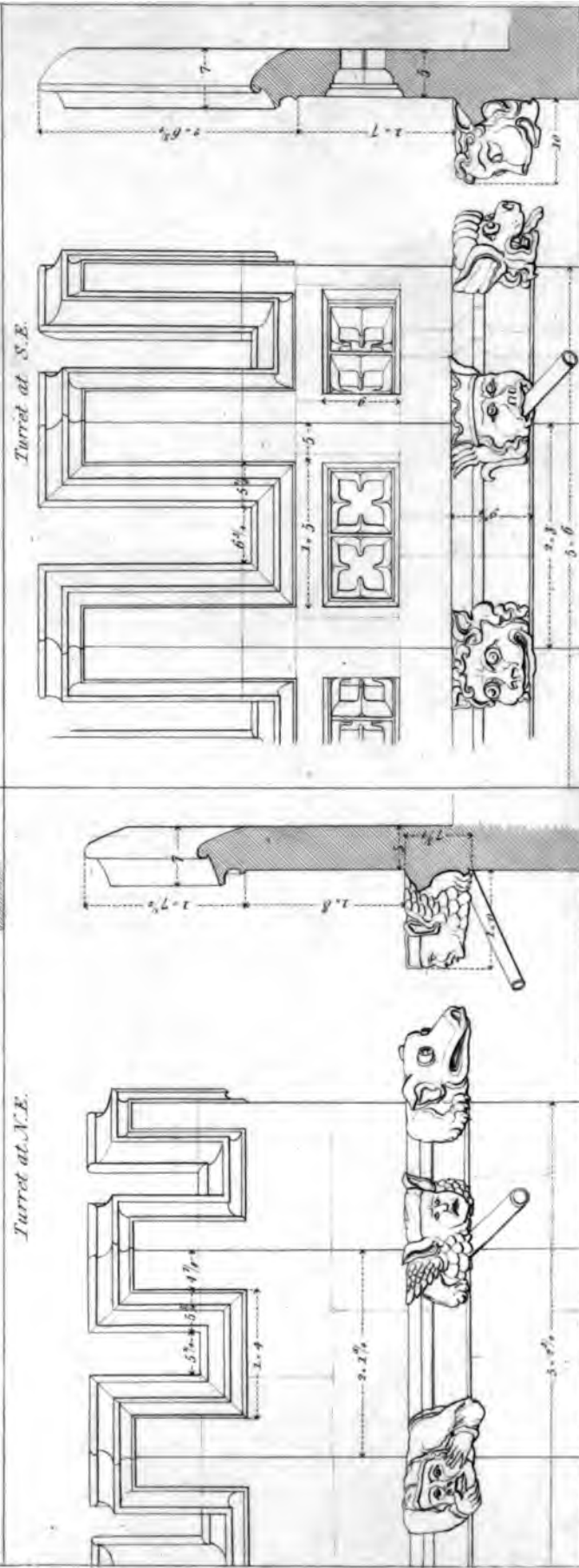
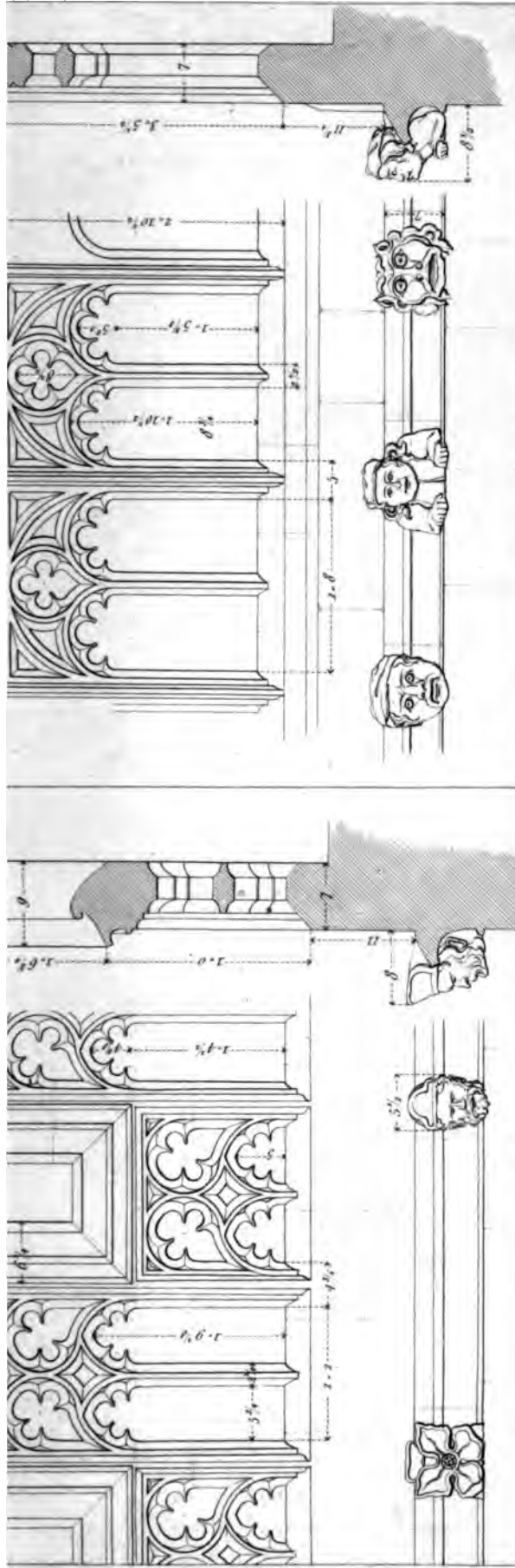
PLATE LI.—ST. GEORGE'S CHAPEL, WINDSOR,—PARAPETS.

THE upper roof of this magnificent structure is guarded by a straight parapet, pierced in compartments; whilst the aisles have an embattled parapet, which is also pierced*. Four varieties of these are exhibited in this Plate. The cornice is studded with heads, grotesque and ludicrous, agreeably to the fashion of the age in which the building was erected, when exhibitions of masques and mummeries entertained the gravest and most polished characters.

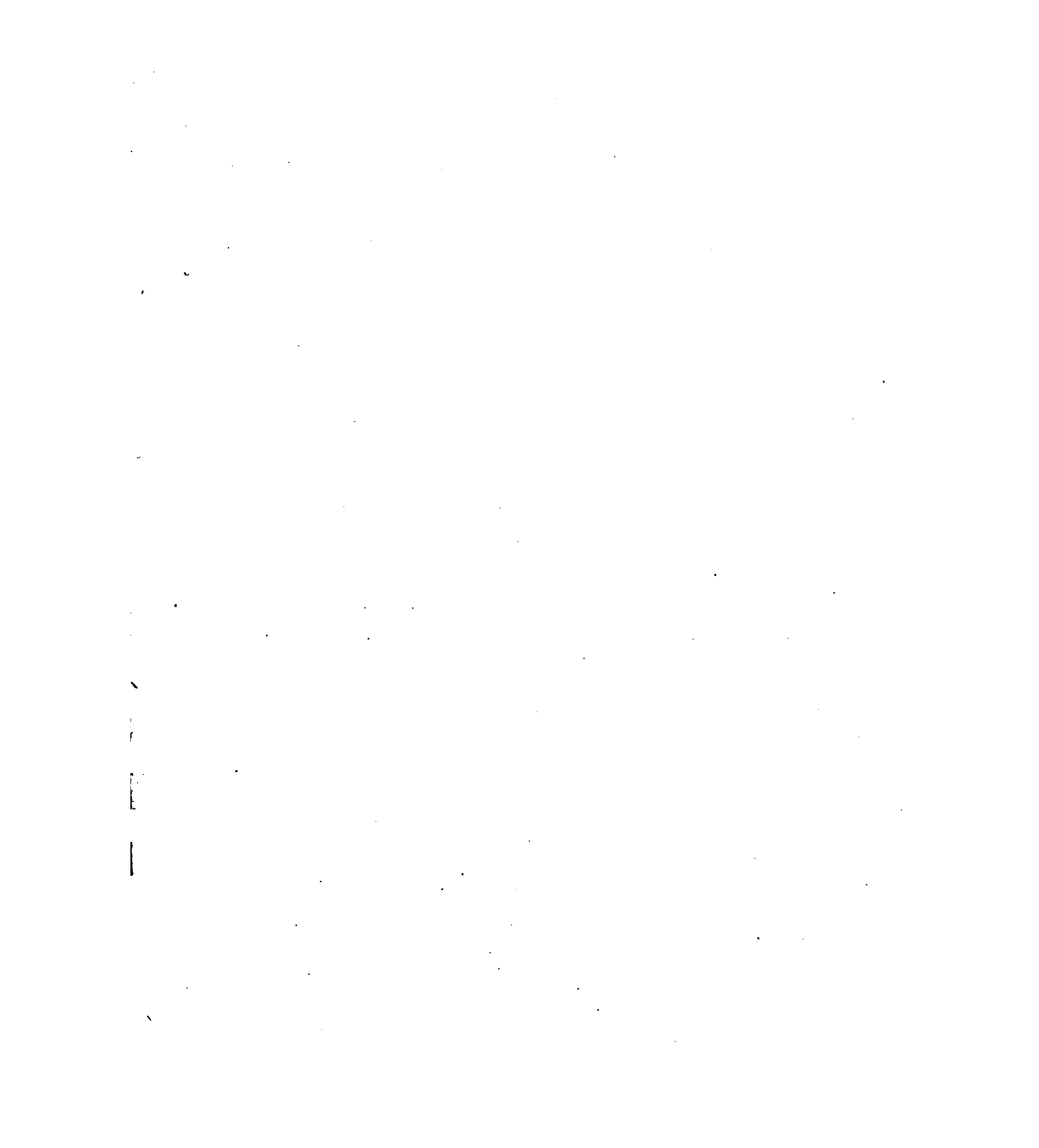
The elevation and corresponding section of each of these *specimens* seem to require no explanation.

Plate XLIX.—The first *specimen* on this Plate is a door-way opening into the cloisters of the Collegiate buildings in Windsor Castle. The composition is altogether good, and the mouldings well relieved. The trusses which support the outer moulding of the arch, are of uncommon design, but rather too fanciful to look well. The elevation, plan, and section, have nothing to be explained. The window is taken from one of the aisles of St. George's chapel. In this example we find a closeness and heaviness of design, which must be esteemed degenerate when compared with the windows of the preceding age. This deterioration of beauty was partly occasioned by the lights between the upright mullions being divided into so many heights, or panels; a fashion which began to shew itself in the works of the celebrated William of Wickham, in the nave of his cathedral at Winchester: the obtuse arch was also too often allowed to cut off the varied tracery which so much adorned windows of earlier date.

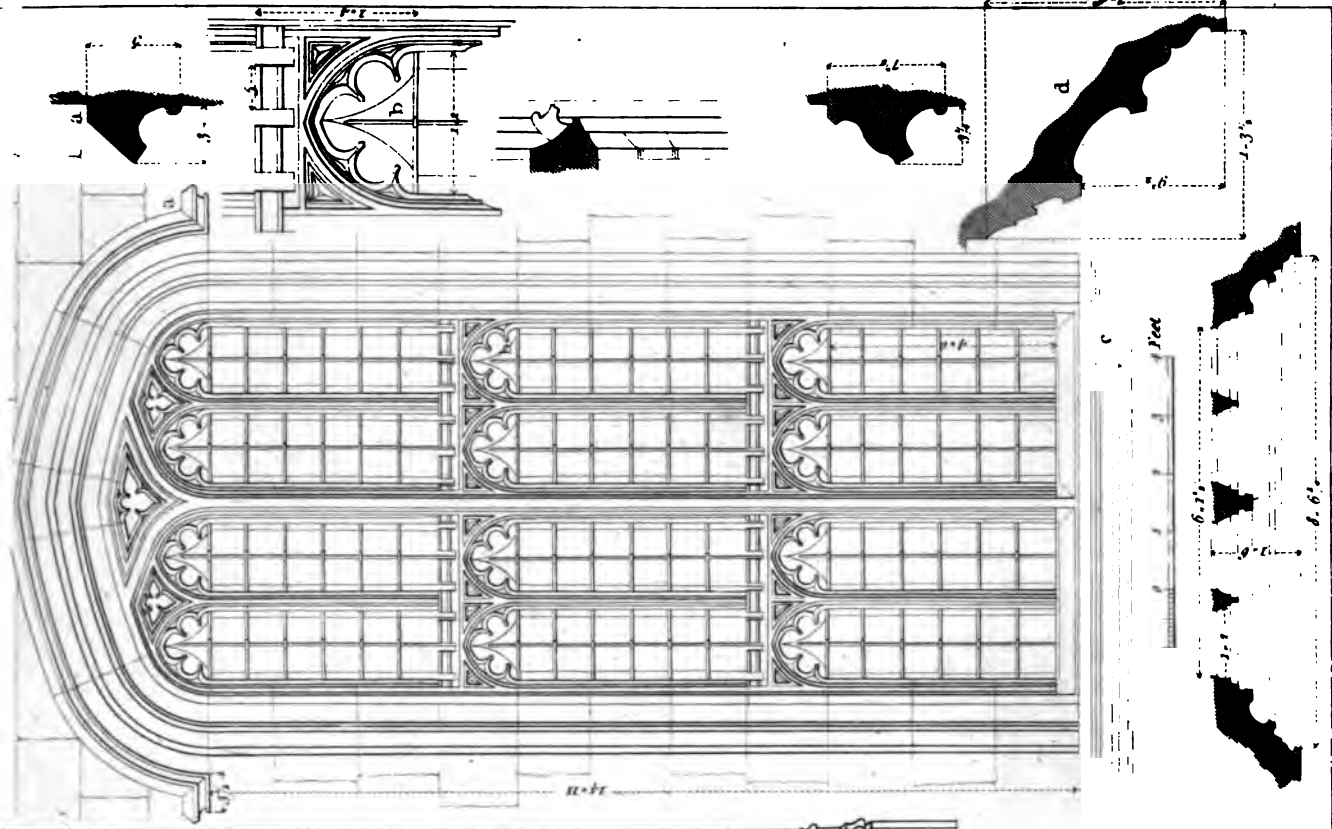
* The pinnacles rising from the buttresses of the chapel, were originally finished by figures of animals, holding banners of metal, which turned with the wind: such embellishments were in high fashion at the end of the fifteenth century, and when perfect, and emblazoned with colours and gilding, must have made a splendid show. A sharp controversy was carried on through the medium of the Gentleman's Magazine in 1811, respecting the existence of such vanes on the turrets of Henry VII.'s chapel, Westminster, as originally finished. The affirmative was supported by the late Mr. John Carter, with his usual ardour, and *proved*, though his suggestions were not followed by their restoration.



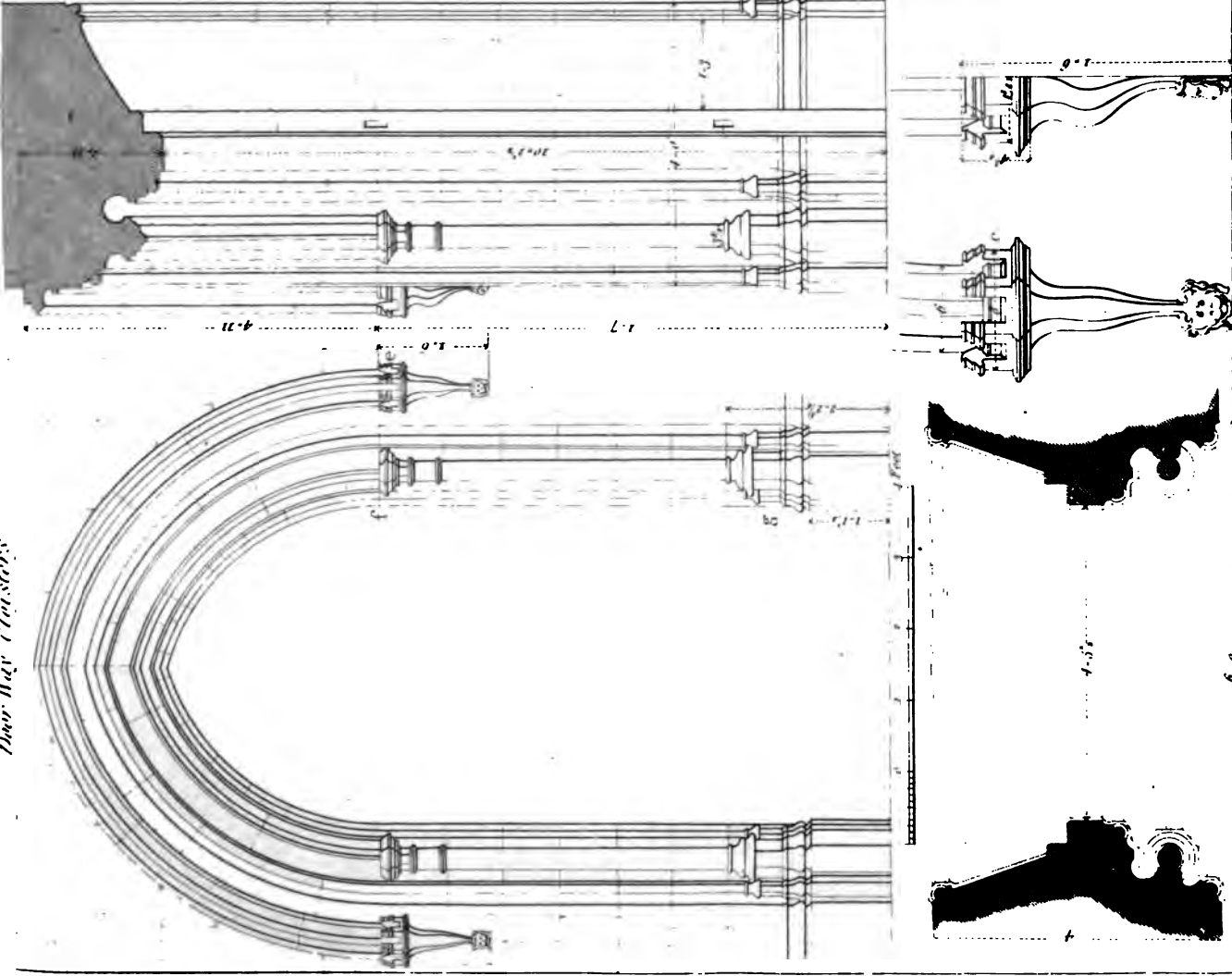
St. Georges Chapel, Windsor. Combattled Parapets 1490.
 London. Engraved by J. Taylor 50 High Holborn Dec. 2. 1851.
 E. Turrell sculp.
 J. Payne architect del.



Window, S. aisle



Door Way, Choir-steps



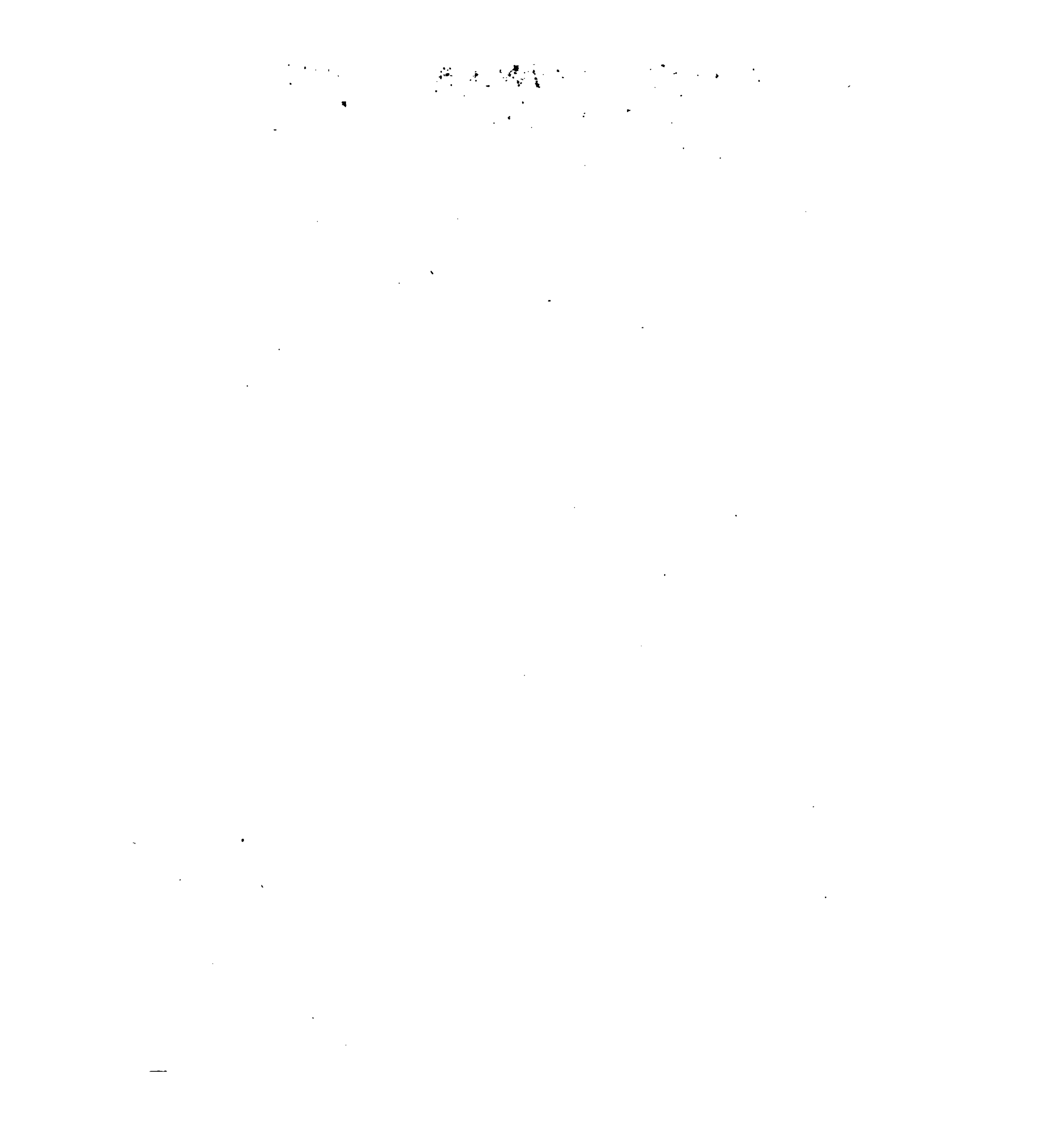
PL. XLIV

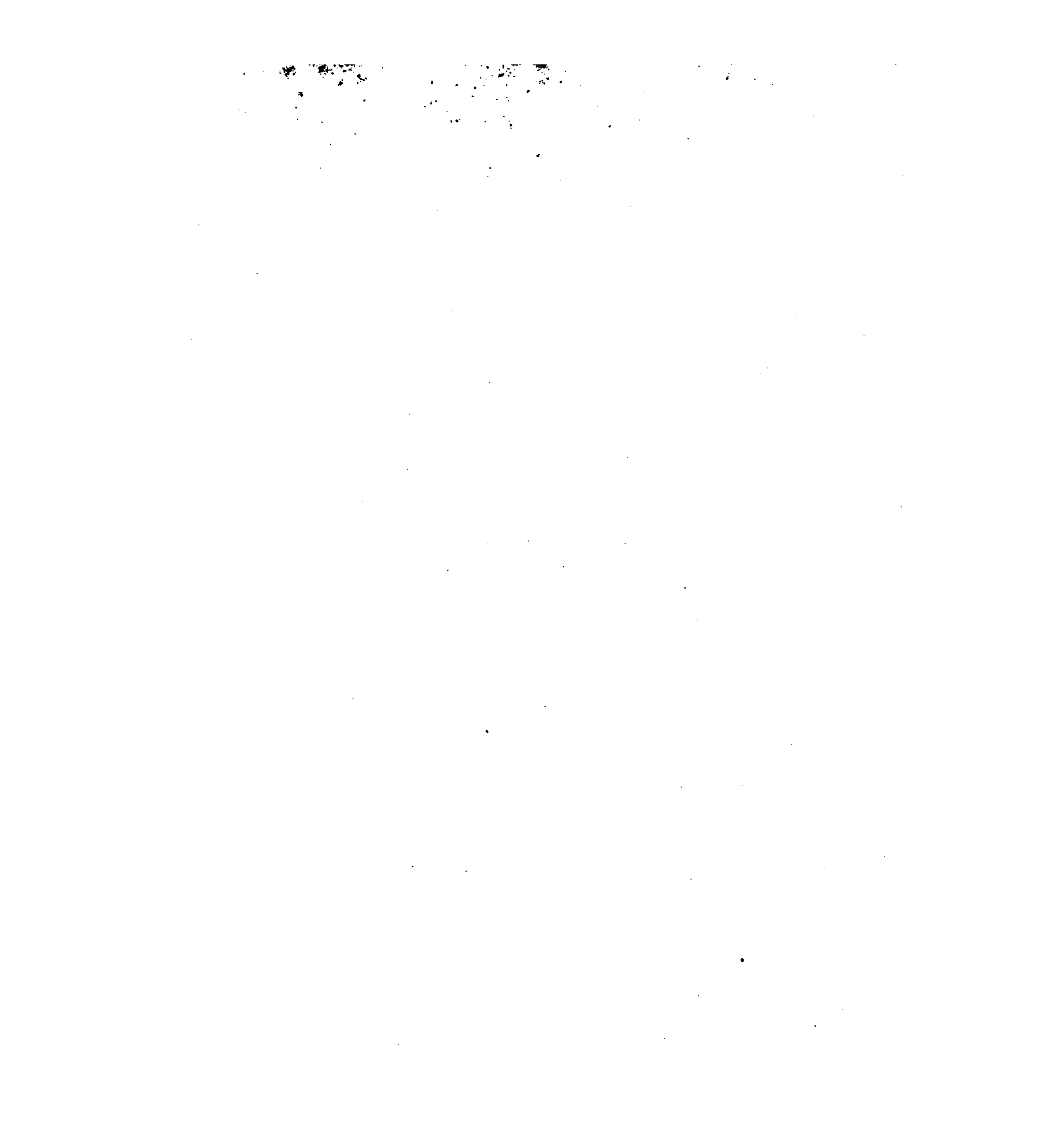
F. Turrel sculp.

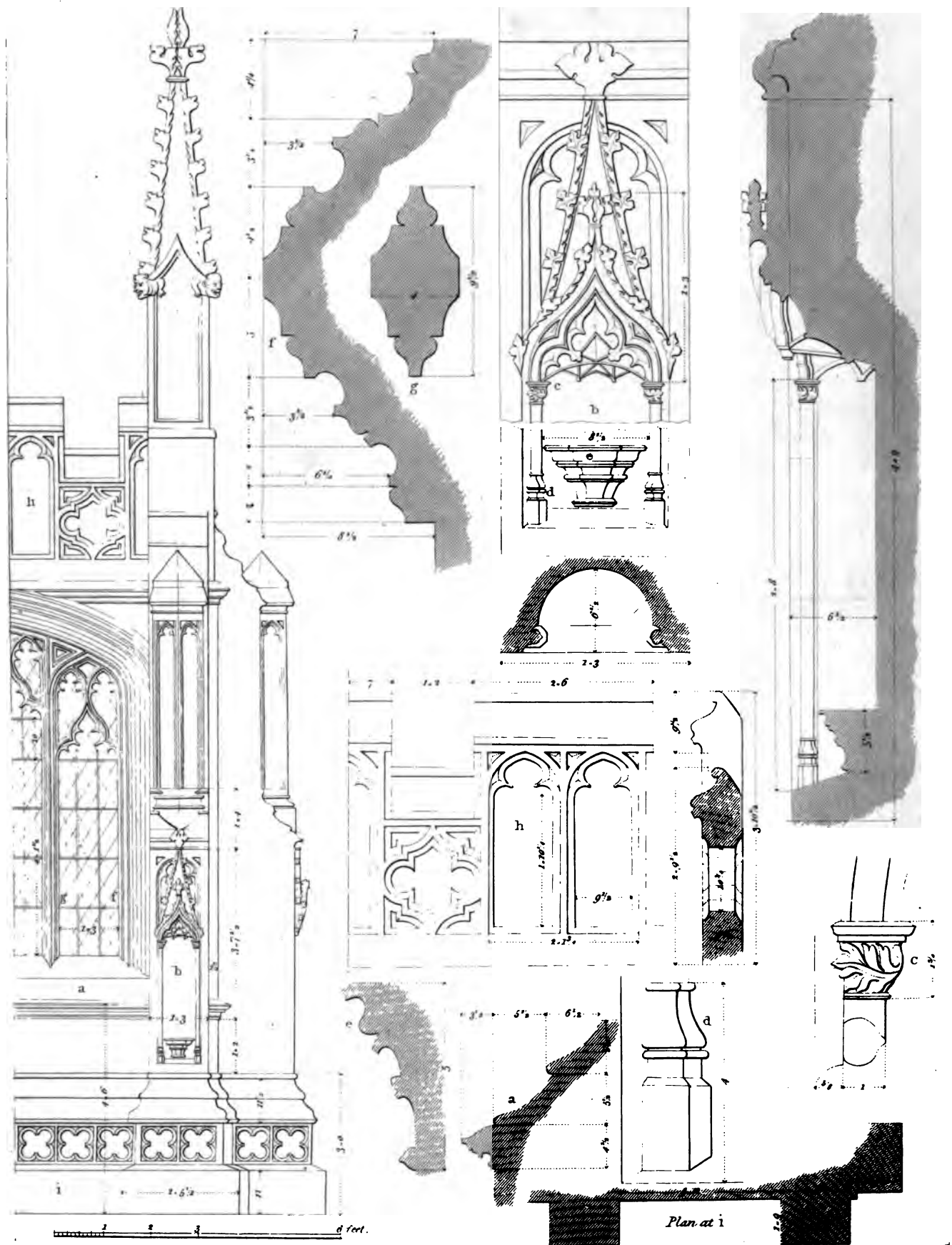
St. Georges Chapel, Windsor, 1500.

Engraved by J. Taylor in High Holborn, Dec. 5, 1850.

J. Payne Architect. del.







A. Pugin Arch: del.

E. Turroll sculp.

Buttress to St. Fleming's Chapel, London.

London. Published by J. Taylor, 59, High Holborn, June 2, 1851.

DETAILS TO THE ELEVATION:—a. Section of the hood-mould. b. Head of one of the lights. c. Section of the string-course beneath the window. d. Section of one jamb, with reference to the plan.

PLATE XXXVI.—BISHOP FLEMYNG'S CHAPEL, LINCOLN MINSTER.

THE specimens detailed in this Plate are parts of a chantry attached to the north aisle of Lincoln Minster, near the east end. It was built as a sepulchral monument for the prelate whose name it bears*. This little chapel, which in its name and situation may be compared to one of those which range along the sides of King's College Chapel, Cambridge, is, like them, bounded in its length by two buttresses of the larger building to which it is attached, and in its height also by a window of the church which looks over it. The inner front towards the church presents a small entrance, very prettily adorned; and the tomb of the founder, placed under a flat arch. His effigies rest upon the tomb in his pontifical vestments; and beneath is the figure of a wasted corpse wrapped in a winding-sheet †.

The elevation on the left hand of the Plate gives half of one bay, or division, of which there are three in front: the projection of the buttresses is shown at the return of the angle. The appearance of this front is very pleasing; none of its ornaments are elaborate, but the whole is neatly compacted, and of good proportions. The tabernacles, or niches, of which every buttress has one in front, are the most delicate of the ornaments. These are separately delineated on a larger scale than the elevation. The statues are entirely gone.

DETAILS:—f. Plan of the jamb of the windows, with g. a mullion of the same. b. Elevation of the base and canopy of one of the tabernacles, with plan of the same underneath. Perpendicular section of a tabernacle in its entire height. h. Portion of the embattled parapet; with a section. e. Section of the bracket in the niche. a. Section of the bottom mouldings of the

* Richard Flemyng presided as bishop of Lincoln from 1420 to his death in 1430. Dr. Robert Flemyng, a relative of the bishop's, was dean of this cathedral from 1451 to 1483, and made some endowment for this chapel, but the bishop's tomb seems evidence of its being built before that endowment.

† This memorial of the frailty of our mortal state, prompts a silly story of the bishop's having died in consequence of rigorous fasting in Lent: the same is related of similar figures in other churches, both here and in France.

window, with the sur-base. c, d. Base and cap of the little shafts at the sides of the tabernacles. i. Part of the plan.

PLATE LIV.—SPECIMENS OF SIX DOOR-WAYS; WITH SQUARE HEADS,
HOOD-MOULDS, AND VARIOUS SHAPED ARCHES.

1. DOOR-WAY in the Long Stables of the Vicar's Court, Lincoln, with blank shields in the spandrils, and a hood-mould. A window from this building is shown, Plate LIX. The next door-way was properly a window, between the cathedral and chapter at Lincoln. The following specimen is from the *Chancellor's House*, at the back of a brick building, whence Plates XLIV. and LVIII. were taken. The door-way of Tattershall Castle forms an entrance to one of the great towers. The door-way, from *Horn Church*, Essex, with its panelled door, is a fine specimen, and is probably about the date of 1440. By the plan and section it will be seen, that some of the mouldings are bold and deep. In the example from Oulton, Norfolk, about 1300, we perceive some ornaments with points and bosses, beneath the arch, as well as roses in the spandrils. The two latter examples are from drawings by J. A. Repton, Esq. architect.

PLATE LV.—SPECIMENS OF PANELS.

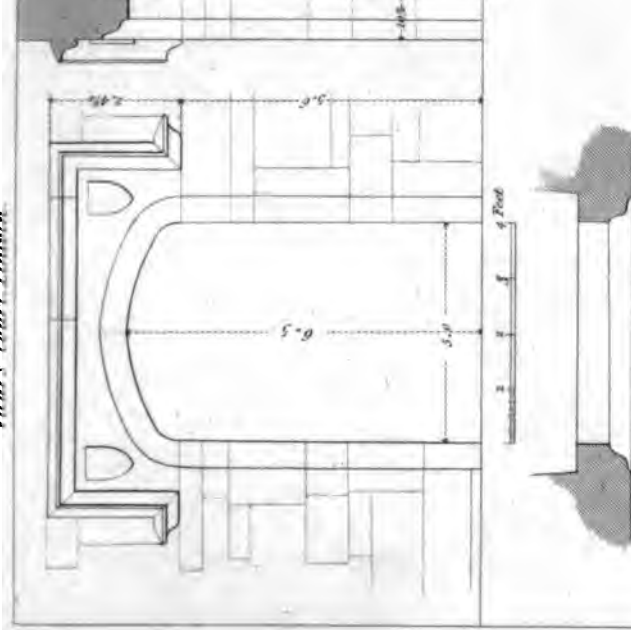
No. 1. FROM St. Erasmus' Chapel, Westminster Abbey Church; No. 2. St. Paul's Chapel, do.; No. 3. Exterior, North Front, Westminster Hall; Nos. 4, 5, 6, 8, 16. Henry VII.'s Chapel; No. 7. Henry V.'s Monument, Westminster Abbey; Nos. 9, 10, 11, 15. Bishop Longland's Chapel, Lincoln Cathedral; No. 17. Norwich Cathedral; Nos. 12, 13, 14. Sir James Hobart's Monument, temp. Henry VII. in the nave of Norwich Cathedral.

PLATE LVI.—CHIMNEY SHAFTS FROM WINDSOR AND LINCOLN.—
No. 1. From the Castle; No. 2. St. George's Chapel; and No. 3. From a private house in Lincoln.

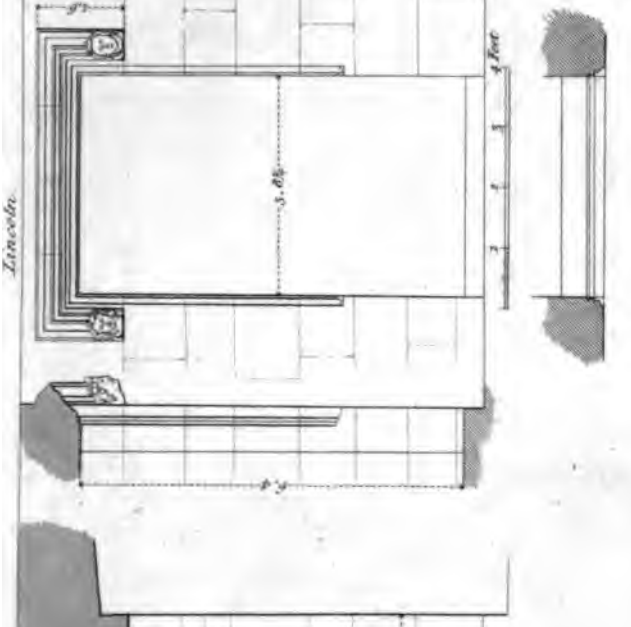
PLATE LVII.—TRACERY MOULDINGS OF THE TIME OF HENRY VII.

IN this Plate the principal leading mullion, or rib, is shown in fig. 1, with additional filling, in fig. 2; and the whole of the tracery, with the centres for all the circles, and the boss in the centre, No. 3.

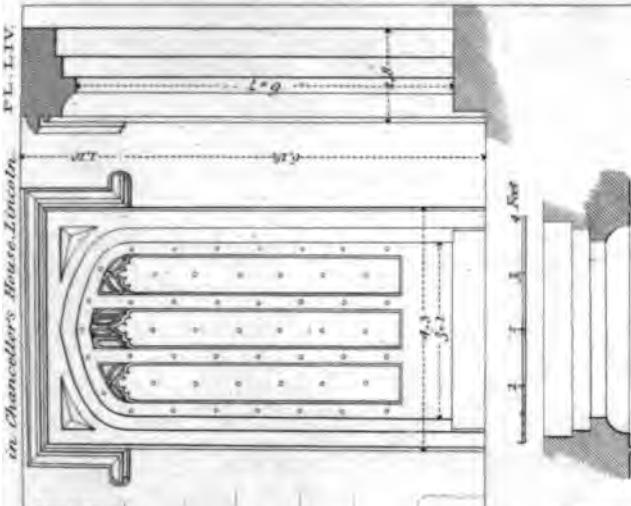
Pears Court Lincoln.



Lincoln.

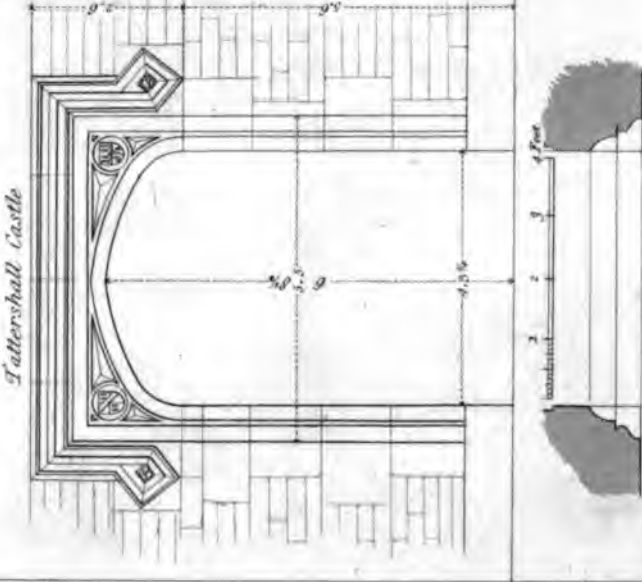


in Chancellors House, Lincoln.

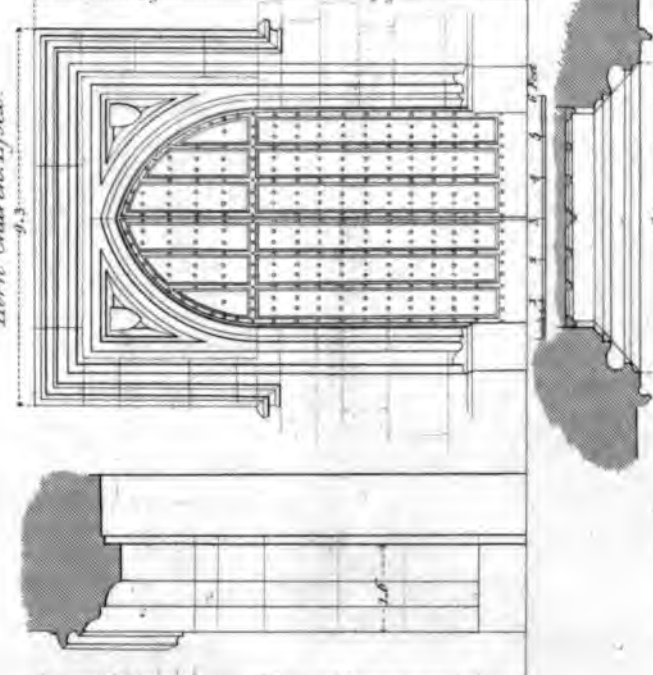


PL. LIV.

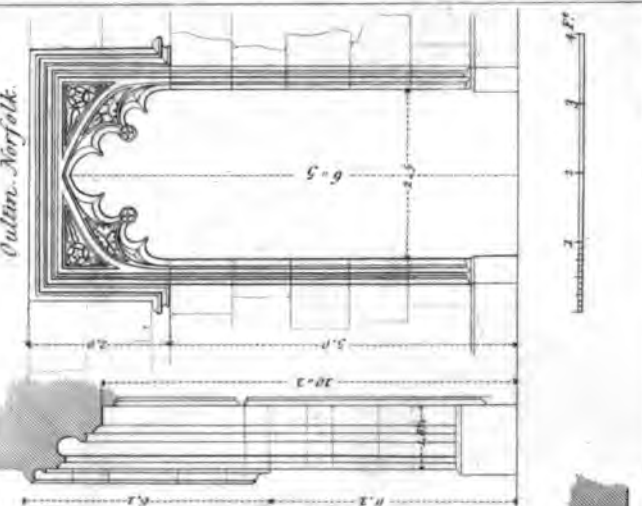
Tattershall Castle.



Horn Church, Essex.



Outin, Norfolk.

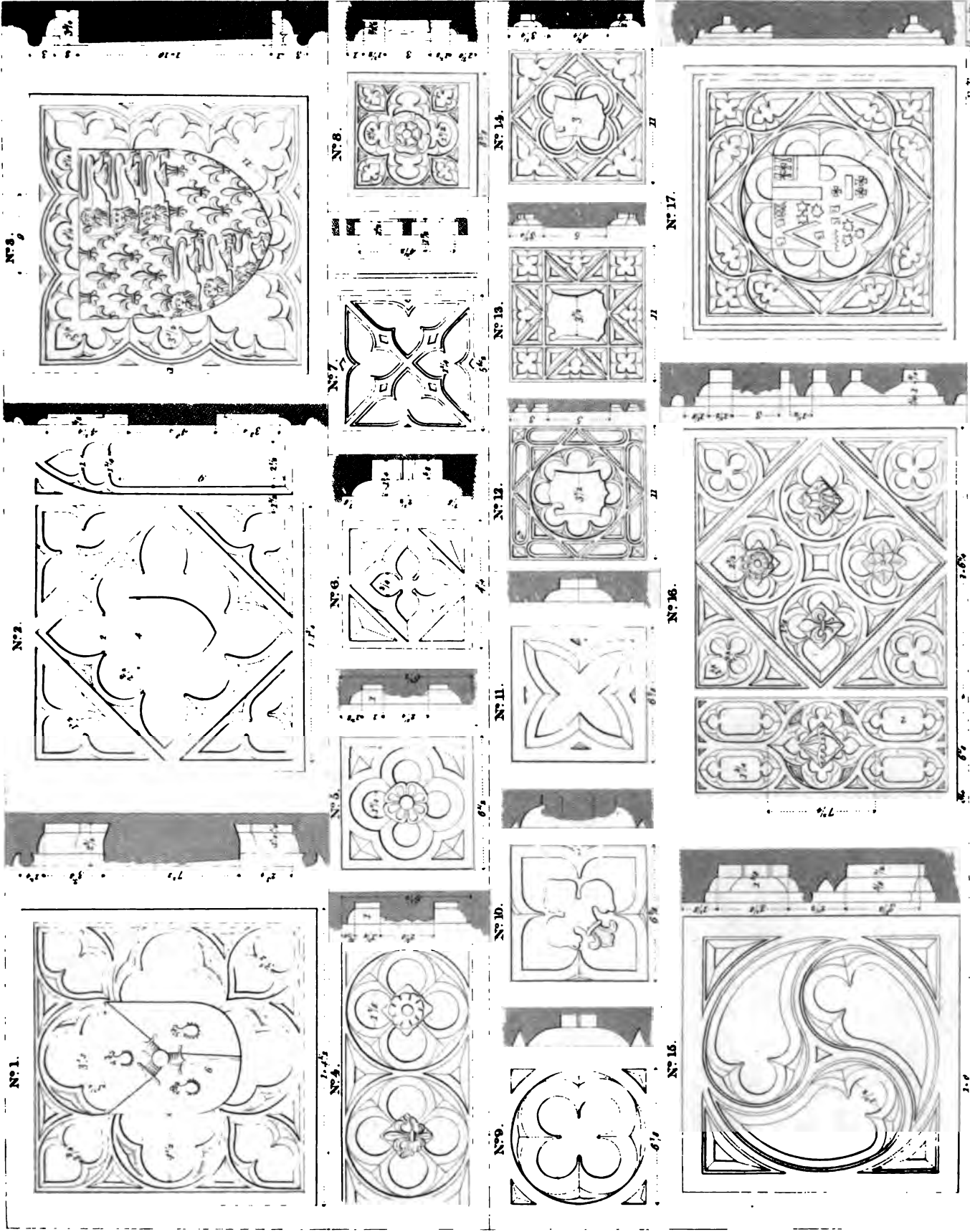


A. Pugin, Architect del.

Specimens of Gothic Windows.

London, Published by J. Taylor, 59, High Holborn, Dec. 1850.

E. Turrell sculp.

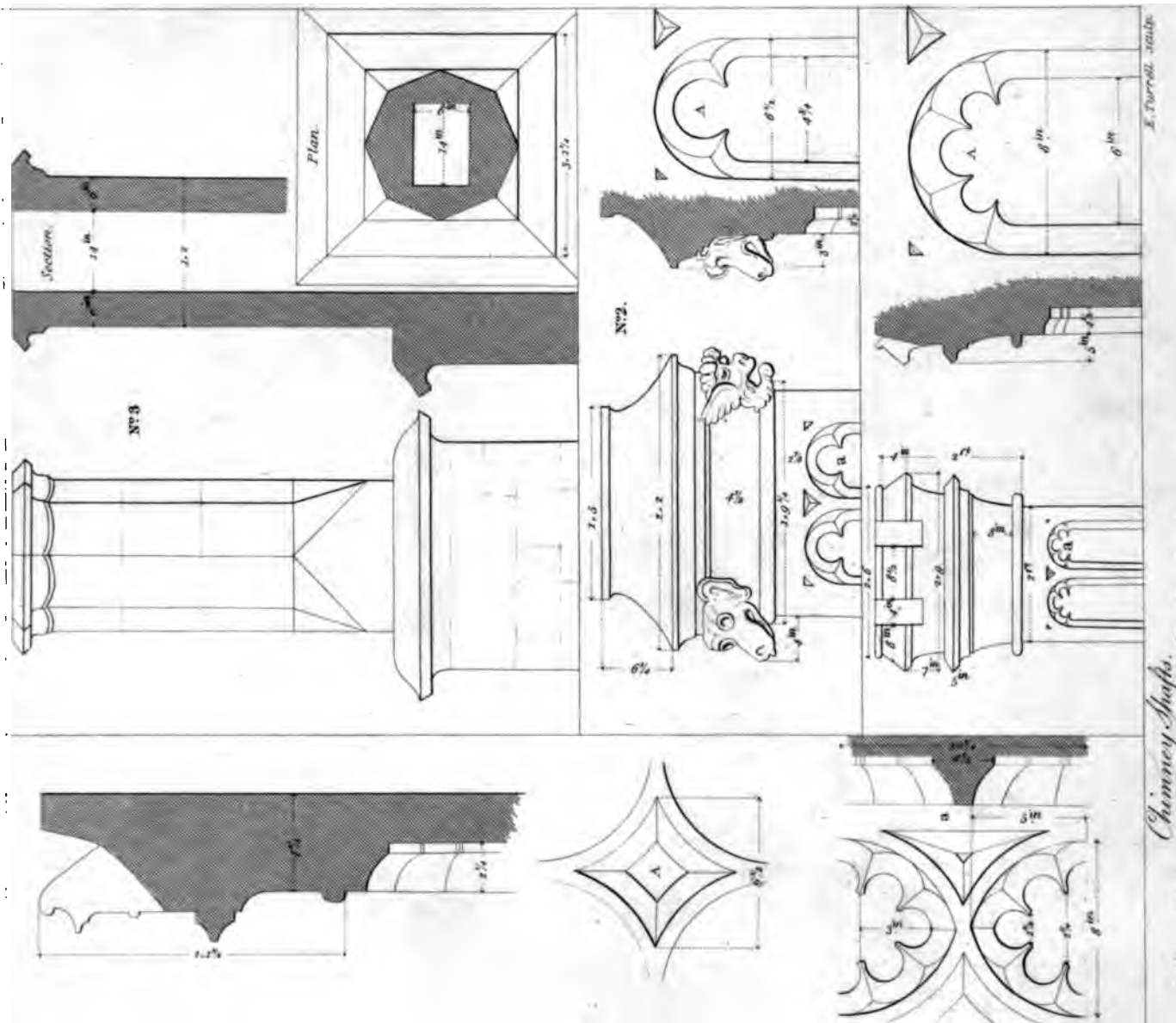


F. Turrel sculp.

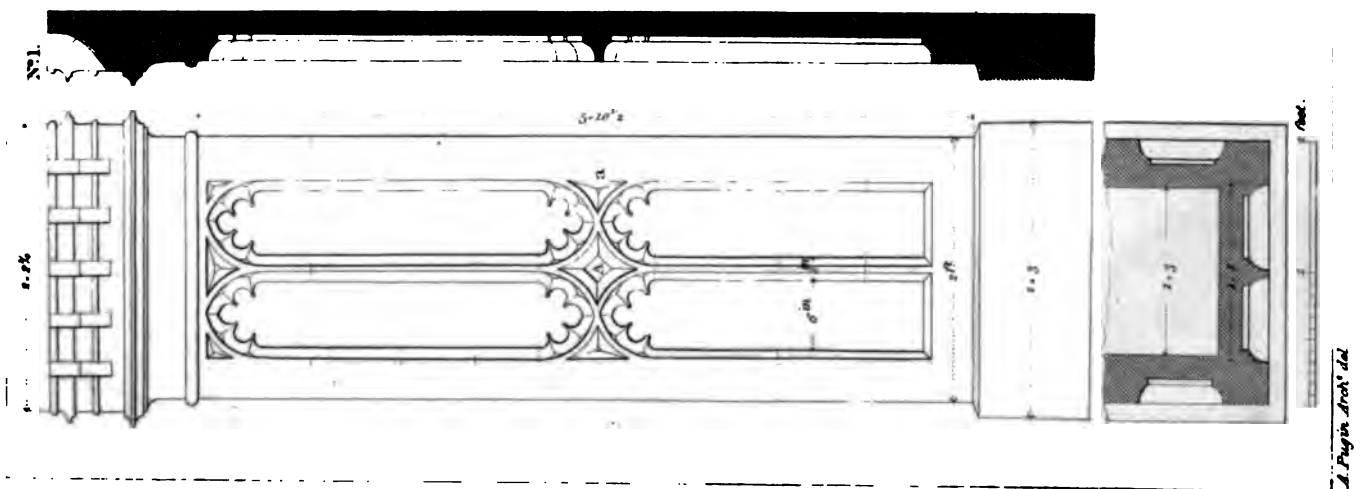
A. Huguier Archt. del.

Library of the Faculty.

London. Published by J. Taylor, 59, High Holborn, June 4, 1862.



7 feet.



J. Pugin Archt. del.

Chimney Shafts
A. T. Hinders Castle, A. T. St. George's Chapel, D. No. 13, Lincoln.
London, Published by J. Taylor, 59, High Holborn, June 2, 1842.

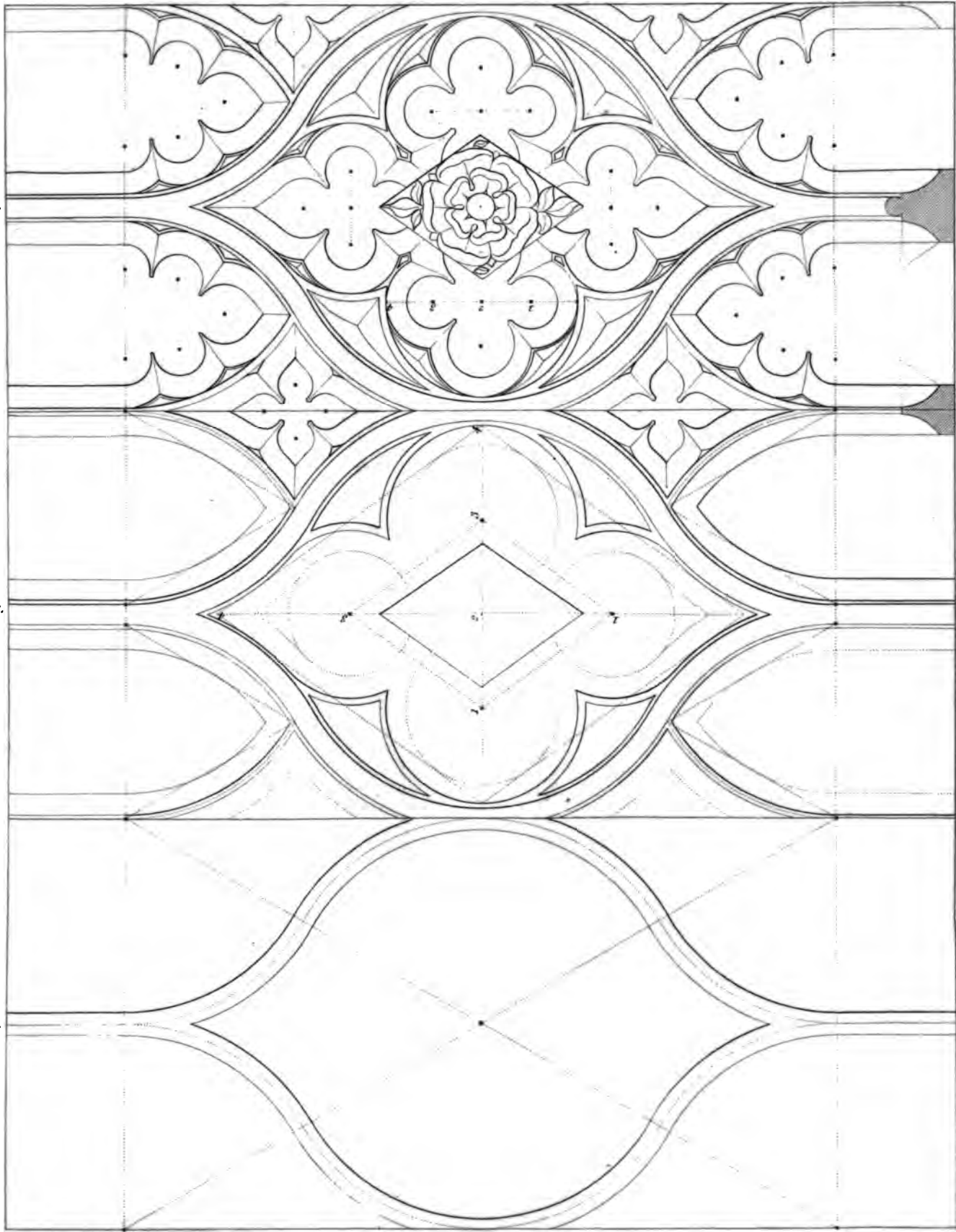


PL. I. VII.

Fig. 3.

Fig. 2.

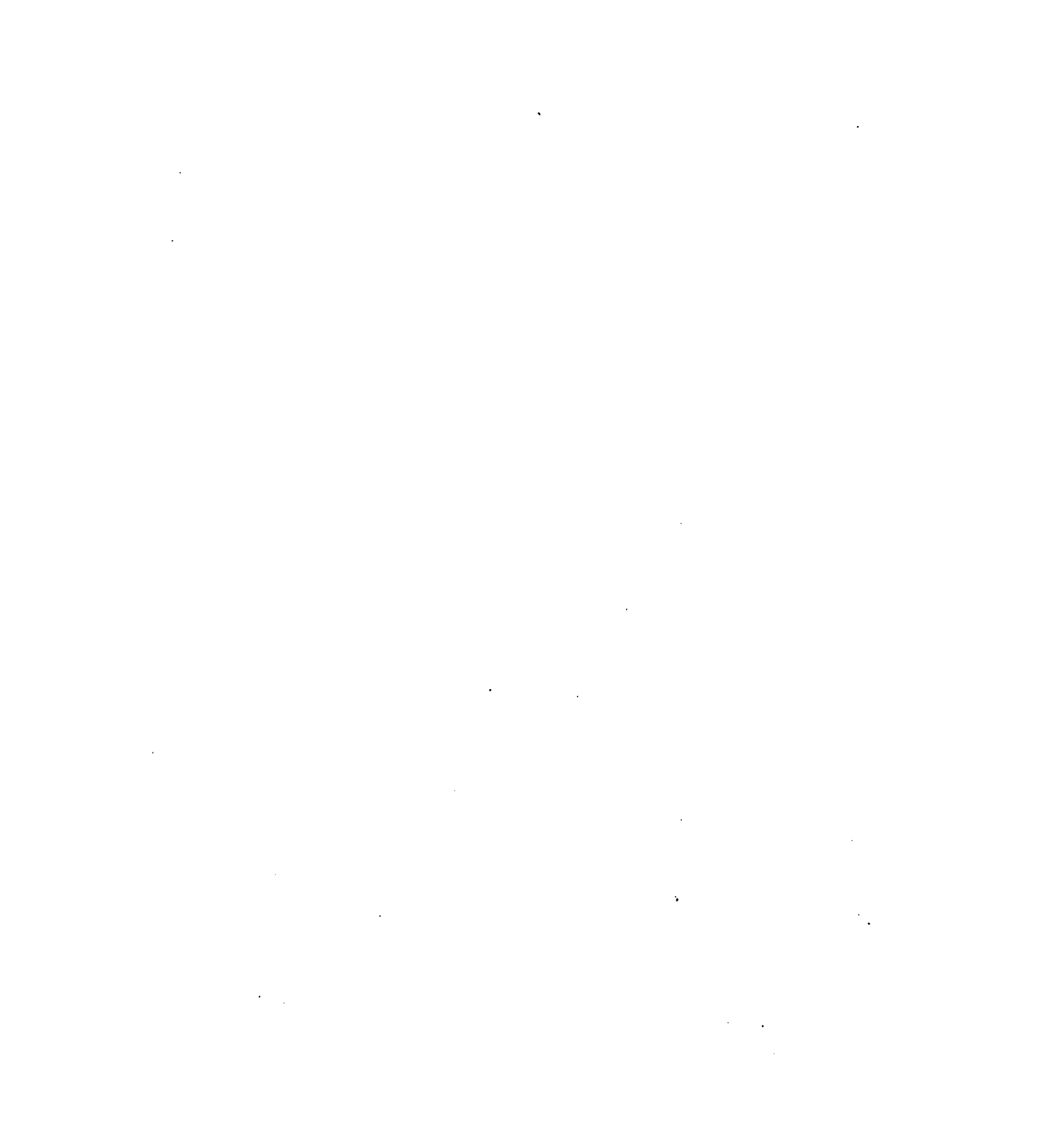
Fig. 1.

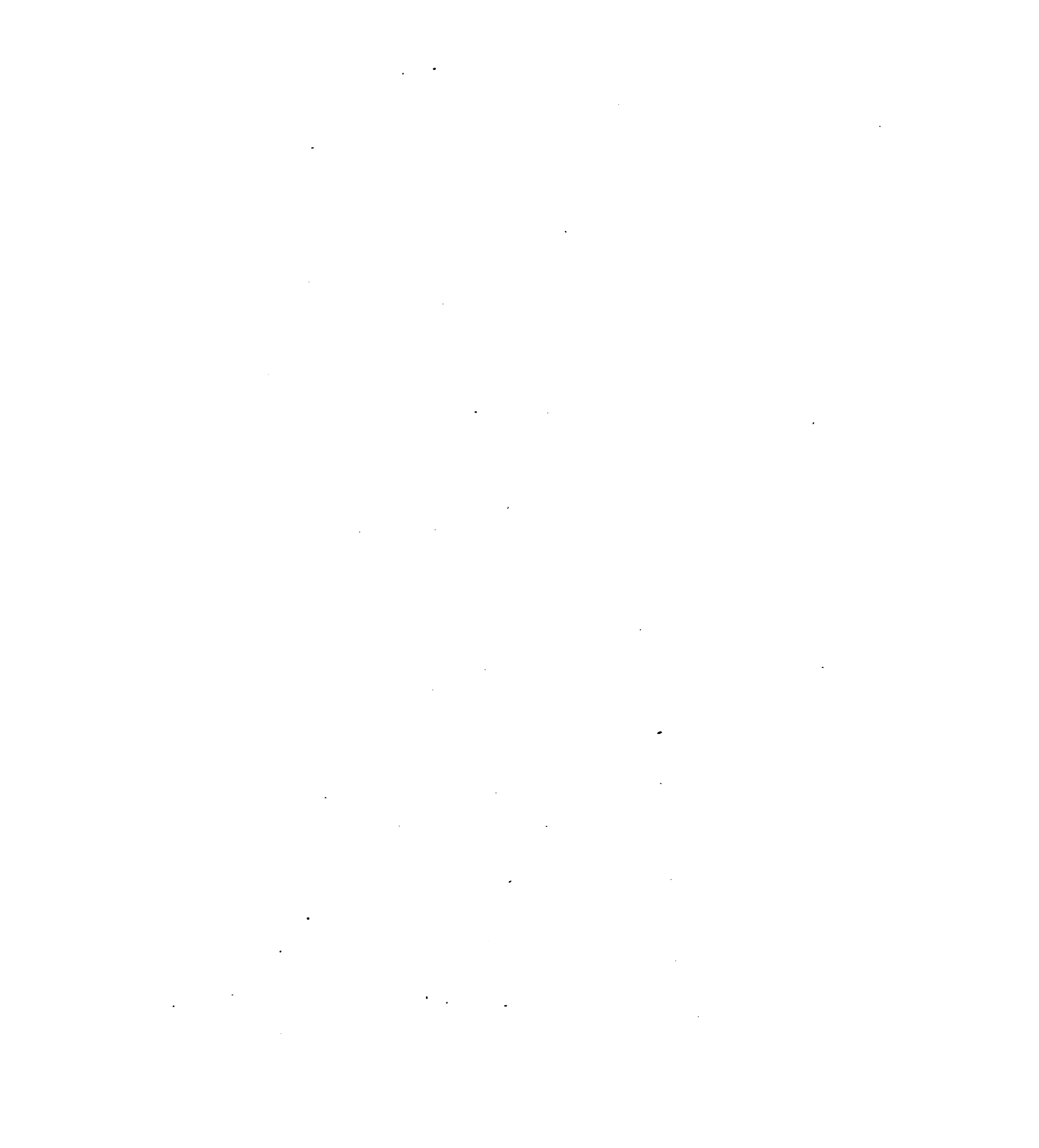


E. Turck's study

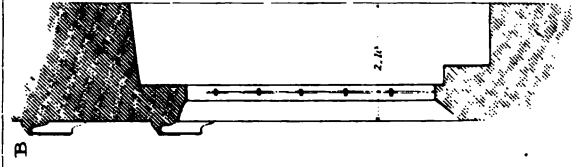
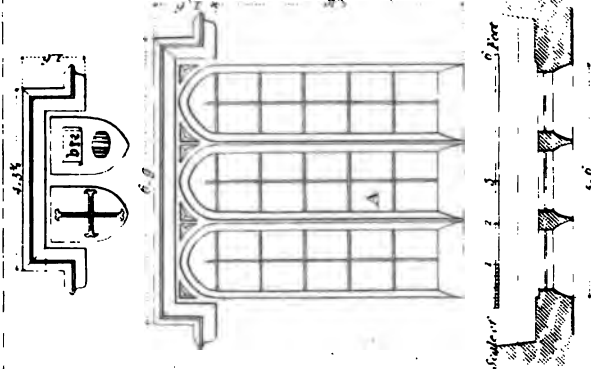
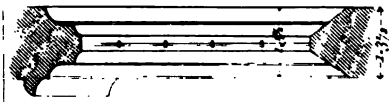
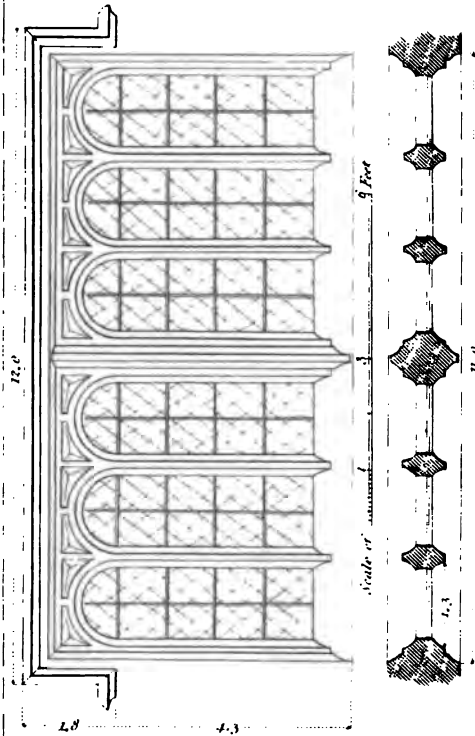
Tracery, time of Henry III. Principle explained.

F. M. M. del.



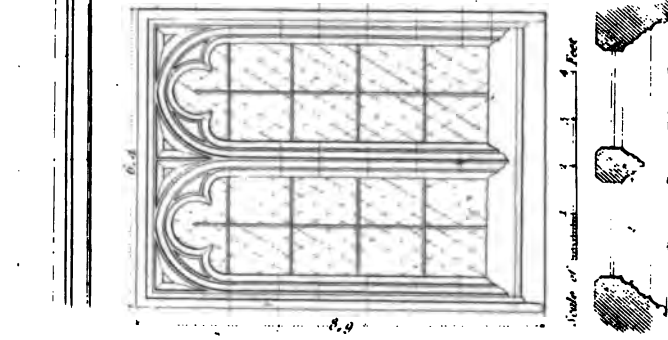
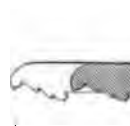
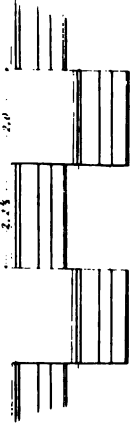
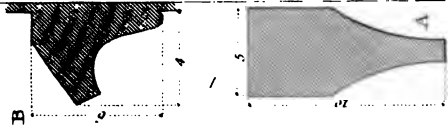


Lincoln.



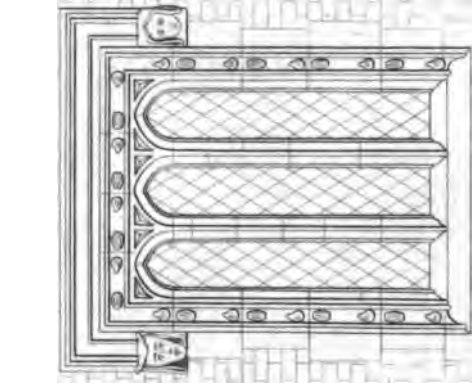
Vicar's - Court: Lincoln.

PL. LIX.

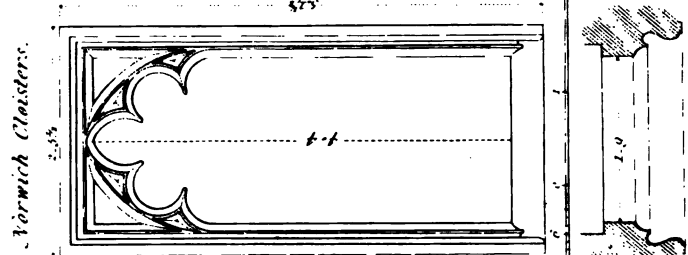
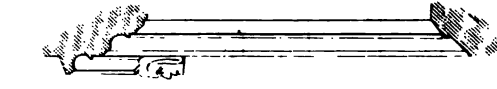
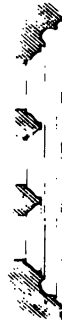


Stone - Bow: Lincoln.

A. D. 1275. Architect. etc.



St. Swithin - Norfolk.



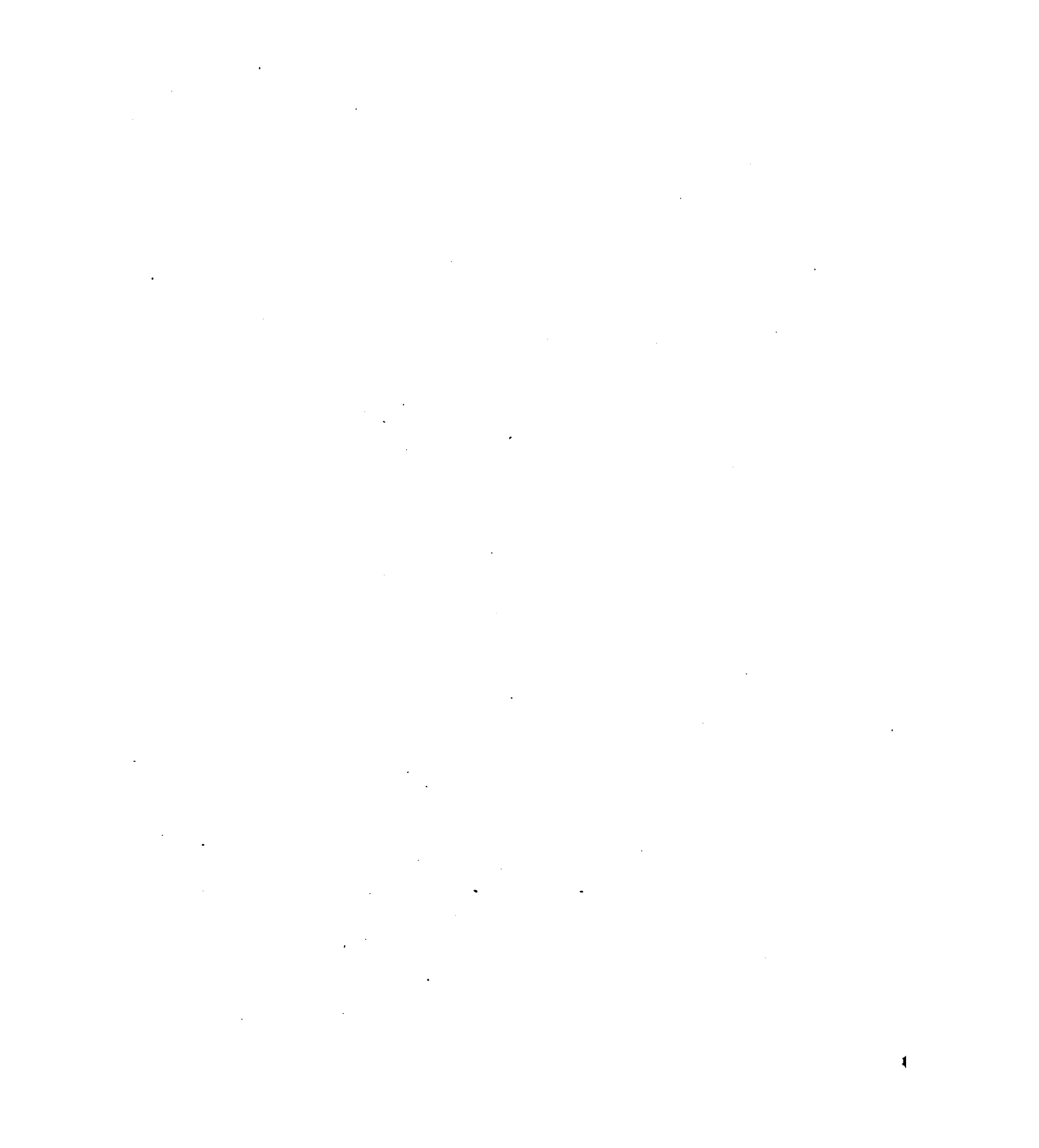
Warwick Cloisters.

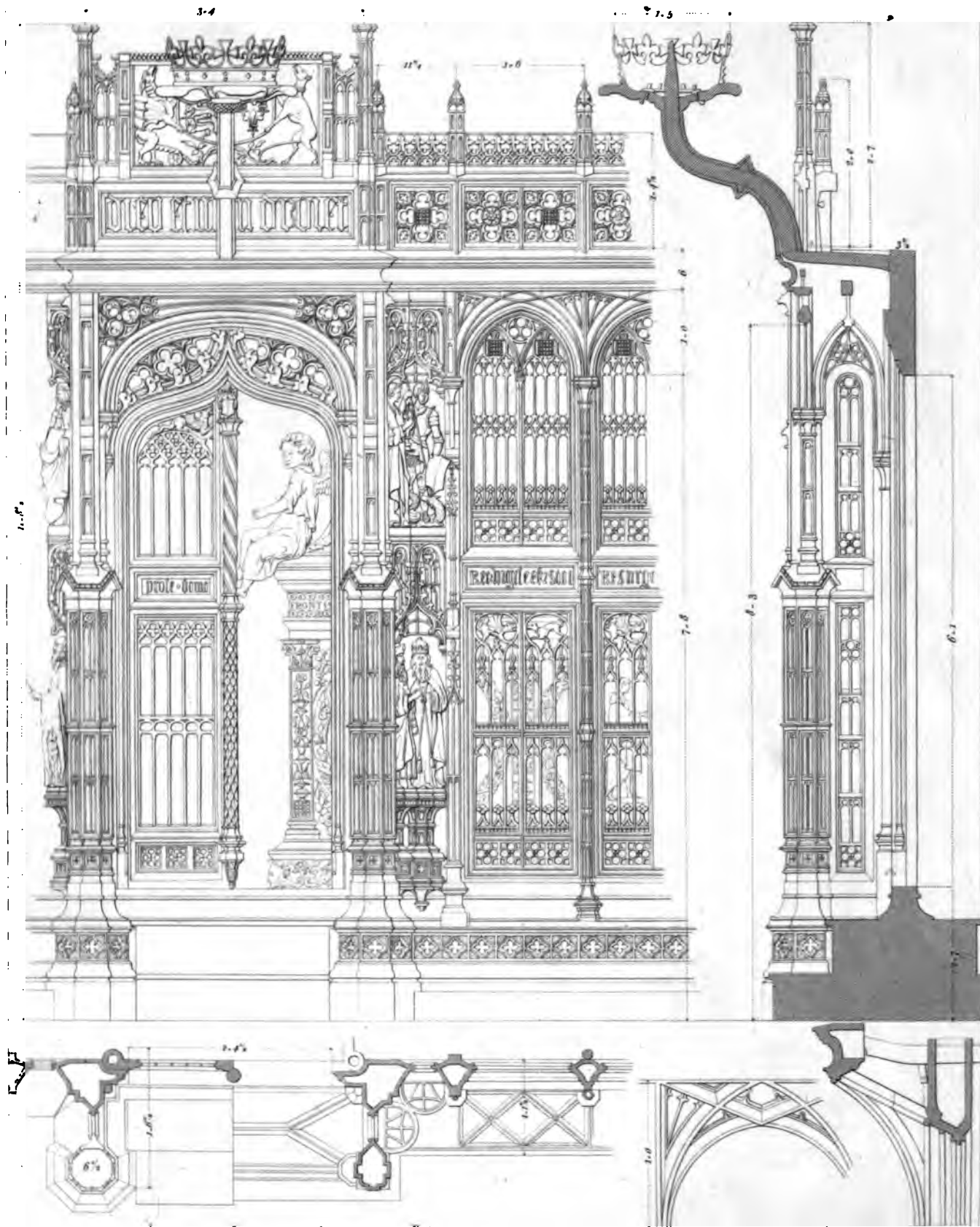
Scale of 1/2 Feet

Specimens of Windows.

London: Published by J. Taylor, 11, St. Dunstons, Fleet Street, 1850.

F. Barwell sculp.



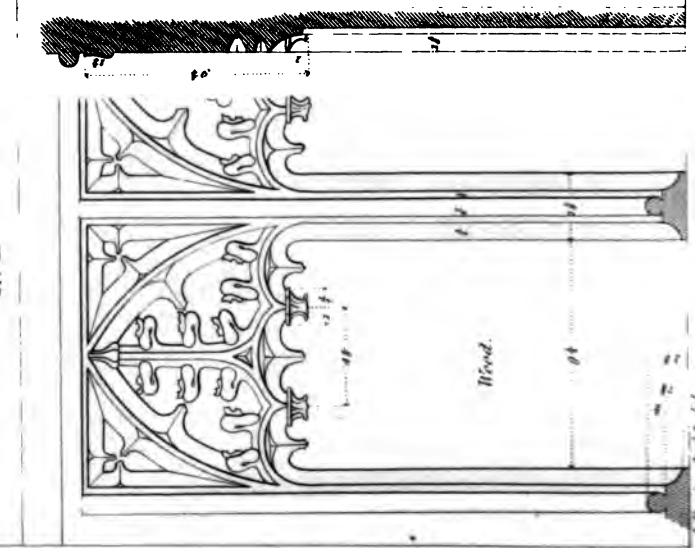
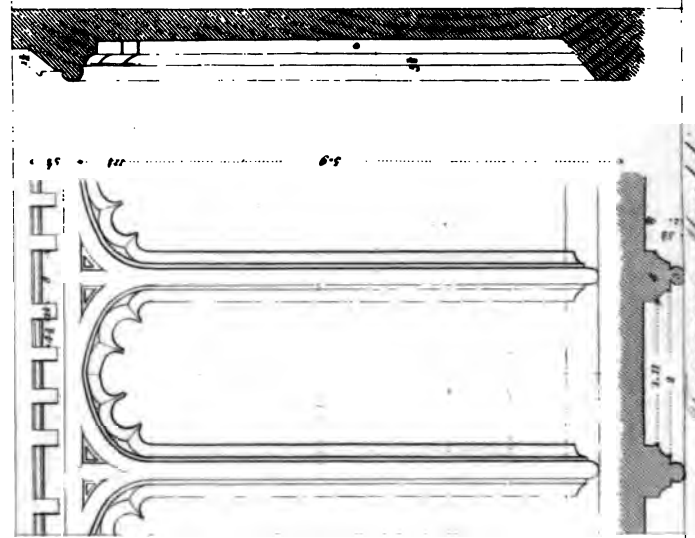
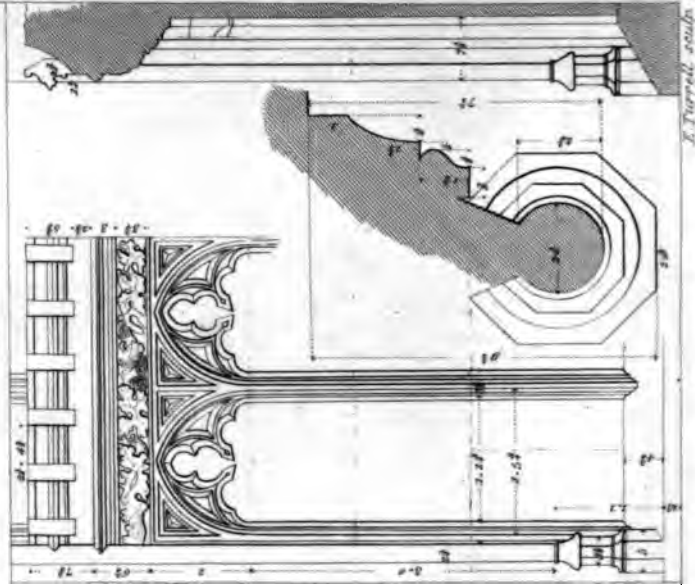
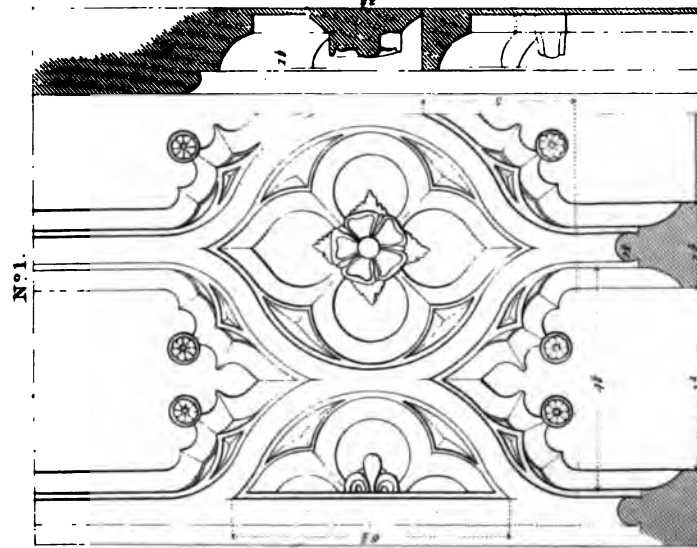
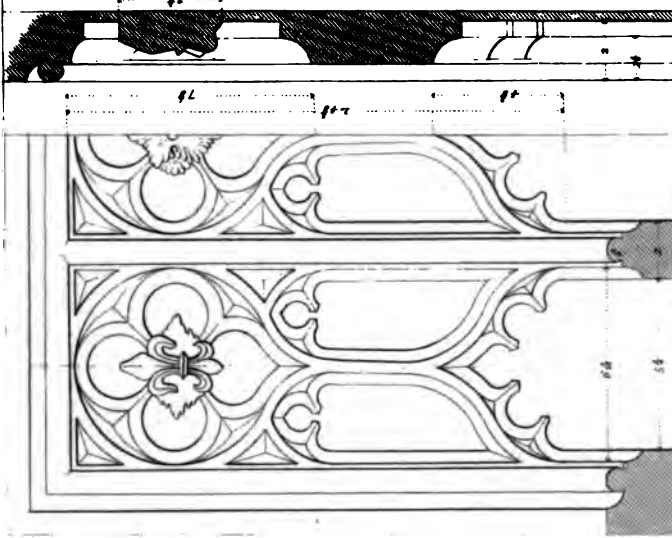
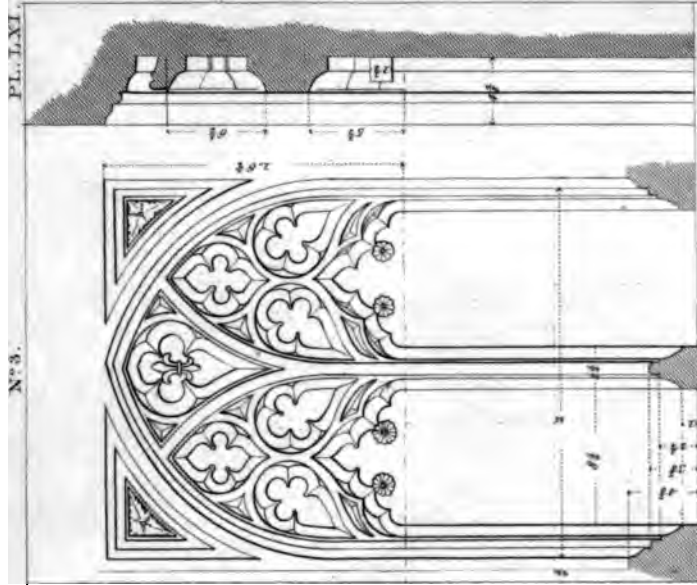


A. Turrell Archt. del.

E. Turrell sculp.

Part of the Monumental Screen to Henry the 7th Tomb, Westminster.

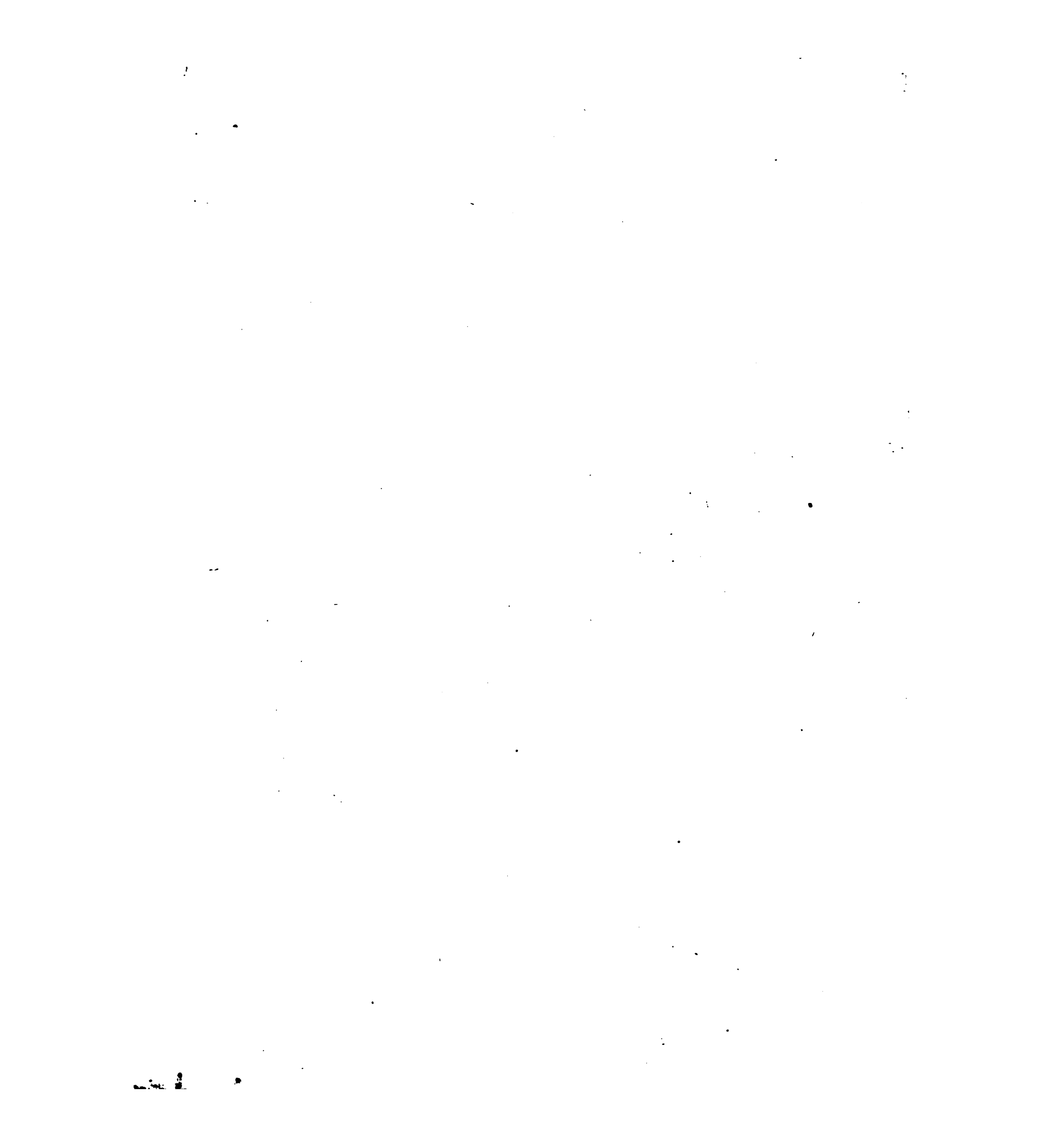
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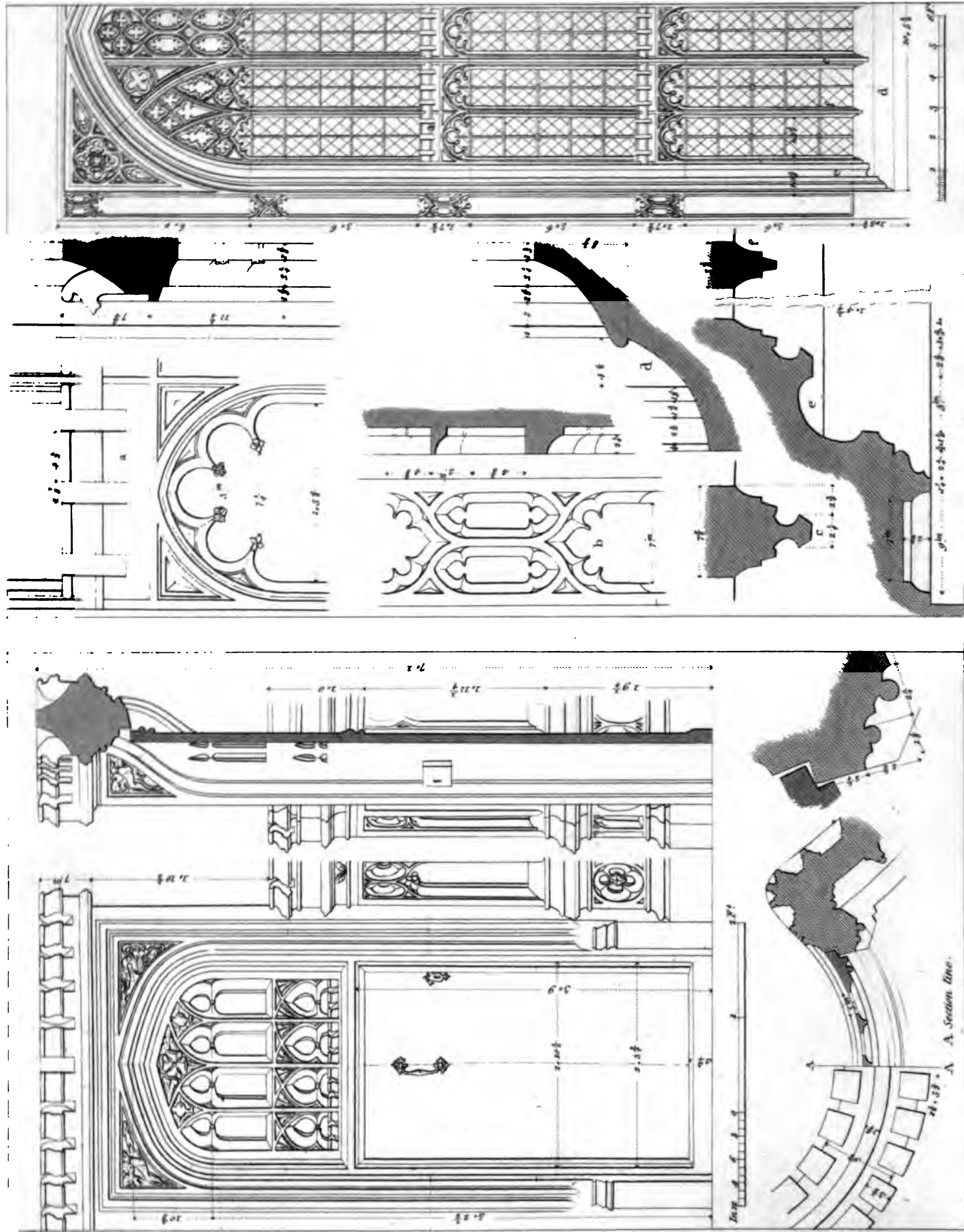


J. Turlet sculp.

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A. Pagan, Archt. del.



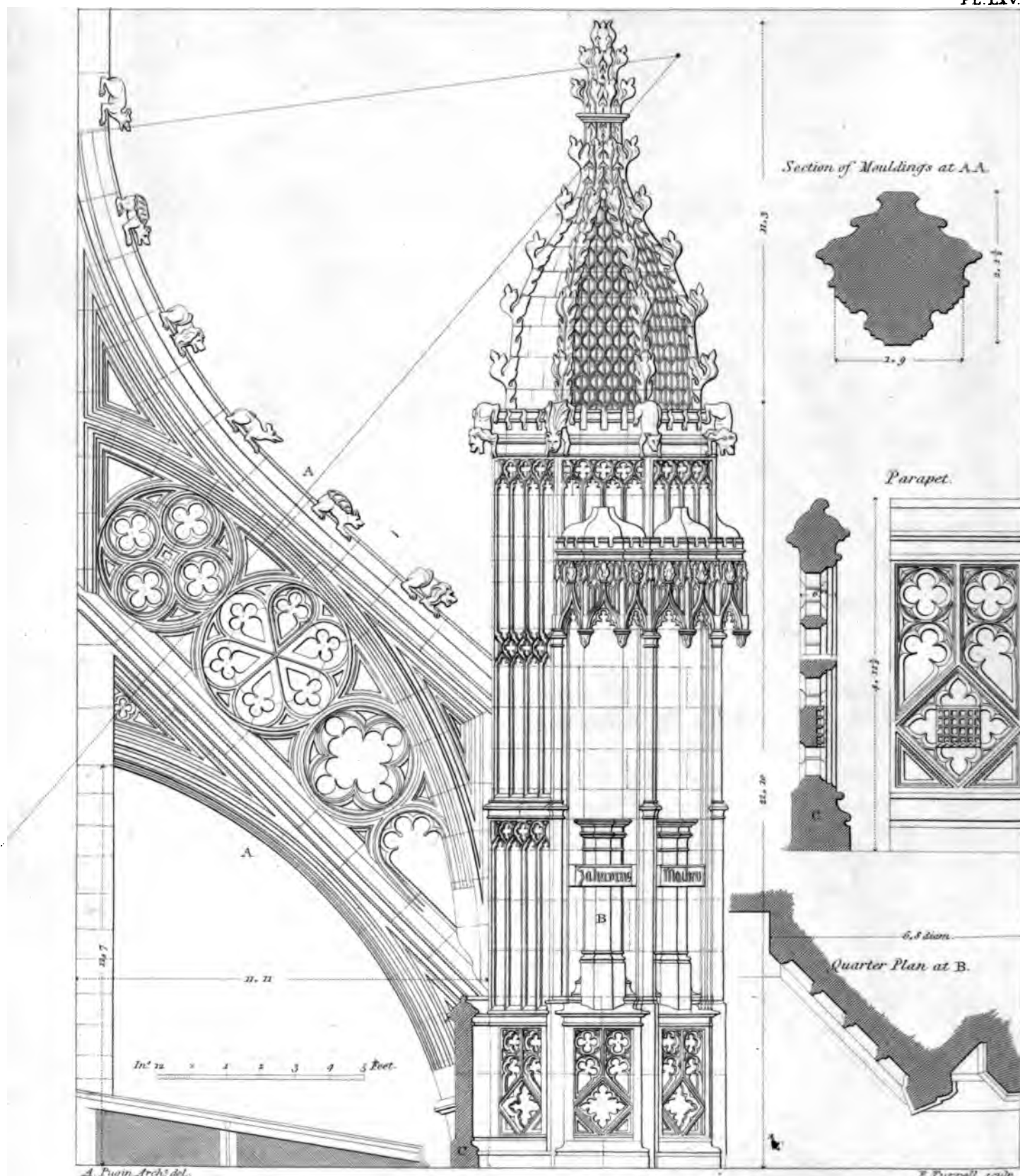


T. Turrell sculp.

C. Dorr & Windsor, Architects, 27 the Old Chapel, Westminster.
London, published by J. Taylor, 22 High Holborn, June 1, 1852.

A. Pugin Archt. del.





Flying Buttress & Turret. Henry 7th Chapel, Westminster.

London, Published by J. Taylor, 59, High Holborn, June 1. 1821.

PLATE LIX.—SPECIMENS OF SQUARE-HEADED WINDOWS,—the names of which are written on the Plate.

HENRY VII.'S CHAPEL, WESTMINSTER.

Illustrated in the Title-Plate, and Plates LX., LXL., LXIV., LXV.

THE Title-Page represents a door-way to an oratory, or small chapel, in the north aisle of Henry VII.'s Chapel, Westminster. The spandrils, between the arch moulding and the square head, are ornamented with the rose and portcullis, armorial badges of the monarch, and these are again sculptured in the central compartments of the richly adorned roof. On each side of the door-way are panels with tracery, and the top of the door-screen is finished with a perforated embattled crest. It will be seen that the capitals and bases of the three-quarter columns, which support the principal groin of the ceiling, are parts of octagons.

PLATE LX.—PART OF THE MONUMENTAL SCREEN.—This inclosure for the monarch's tomb is made of bronze, and is elaborate in design and skilful in execution. In elevation it is divided into four distinct parts, or members, each varying from the others, and all charged with a profusion of tracery. An inscription runs round the whole, near the middle. On each side of the door-way are two niches, with pedestals and canopies. On the right hand side of the Plate is a section of the door-way, and beneath are plans. This screen appears to have been executed by Peter Torrigiano, or Torrysany, who was engaged by Henry VIII. to design and execute the present tomb, and also a more sumptuous one for that king, and his queen, "Katern."

PLATE LXI.—PANELLING AND TRACERY MOULDINGS,—from the same Chapel.

PLATE LXIV.—THE DOOR-WAY AND SCREEN, FROM HENRY VII.'S CHAPEL, represented on this Plate, are raised to inclose one of the chapels, or oratories, on the side of the nave. This is shown in elevation, section, and plan, with measurements of parts. The window is one of the upper, or clerestory, with plans, at large, of the mullions: a. embattled transom; b. panelled tracery; c. large, and f. small mullion.

PLATE LXV.—THE FLYING BUTTRESS, TURRET, &c. are exhibited in

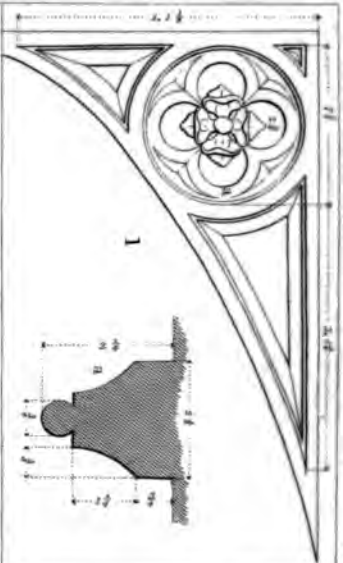
elevation, and the masonry indicated. A section of the upper and lower mouldings of the arch is also given; as well as an elevation and section of one compartment of the parapet, which extends round the whole building between the buttresses. The history and date of Henry VII.'s Chapel are well known. The foundation stone was laid by " abbot Islip and Reginald Braie," &c. 24th January, 1502; and we conclude that the work was regularly continued. The stone was brought from Caen, Yorkshire, and Ryegate; and as too much of the latter appears to have been used for the exterior, the whole surface gradually decayed, and was in such a state of dilapidation and ruin, that the parliament came to a resolution, about ten years back, to have the whole recased and restored with Bath stone. This work was committed to the charge of Mr. Thomas Gayfere; who has executed it with great skill, and attention to the original forms and ornaments: the only parts we are doubtful about as to the fidelity of restoration, are the pinnacles round the upper parapet, which appear too slender.

A ground plan, with eighteen other prints, and a full history and description of this chapel, are given in the second volume of Britton's " Architectural Antiquities."

Every part of this sumptuous chapel, both externally and internally, is covered with panelling, mullions, and sculpture; as if the architect fancied that beauty consisted in redundancy of ornament. It is certainly calculated to surprise and delight the multitude; but the man of taste, and the accomplished architect, cannot be pleased with such excess of decoration. There is a want of repose and harmony in the effect, as a whole, and a littleness and pettiness is produced by multitude of parts. Instead of dignity, grandeur, or simplicity, which should be the architect's " end and aim" in such a work, we find fritter and confusion. The eye and mind are bewildered and distracted; and seek in vain for a place of rest and repose. In a monument, or small oratory, objects that are embraced at once by the eye, and are only parts of a building, such a style of design is appropriate and beautiful. In the screen, round the monument, in Henry VII.'s tomb, and in abbot Islip's canopies, we are pleased with the variety and richness of the respective designs: but in a large building, like the chapel now alluded to, and exposed to a changeable and corrosive climate, a more simple and less ornamental design would have been preferable. This was the climax, or zenith of the florid style; and, from the time of erecting this chapel, we find not only a decline, but a perfect revolution in the architecture of this country.



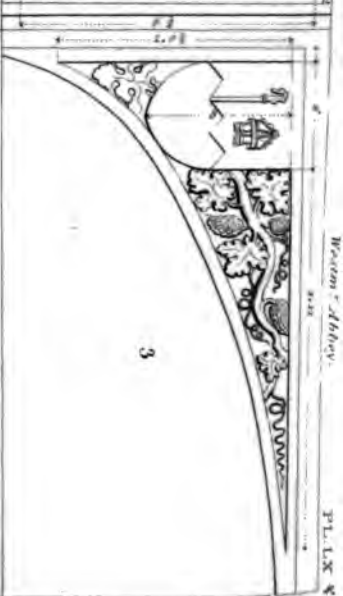
W. alle Henry 7th Chapel.



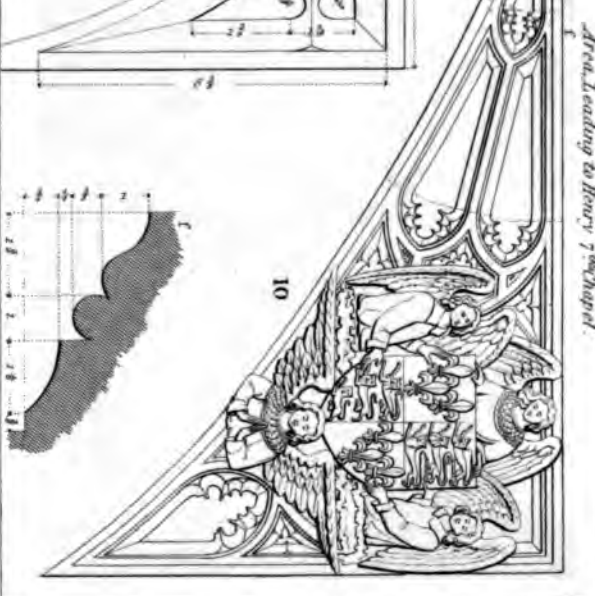
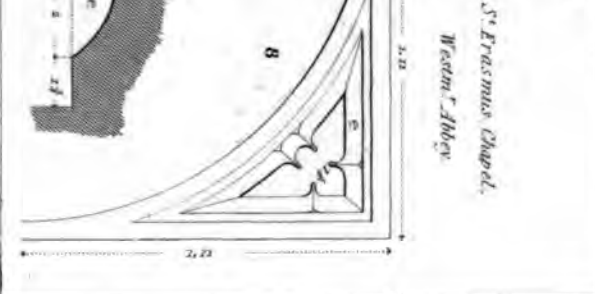
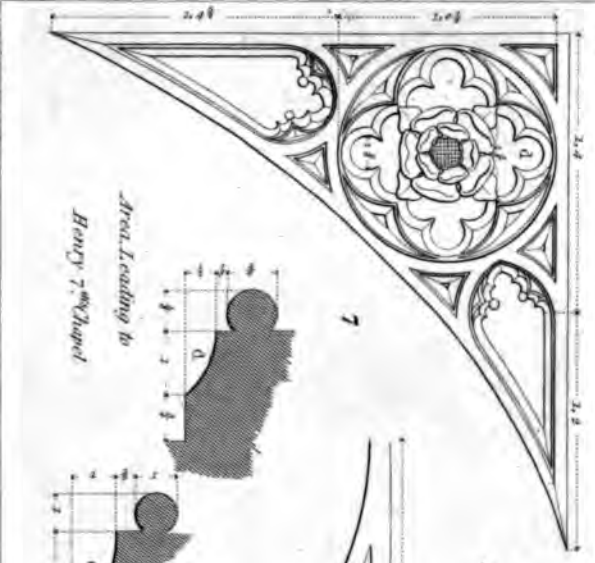
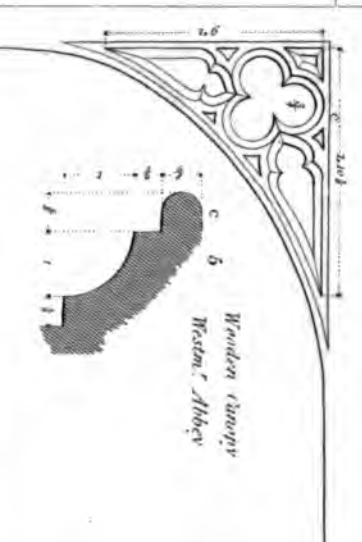
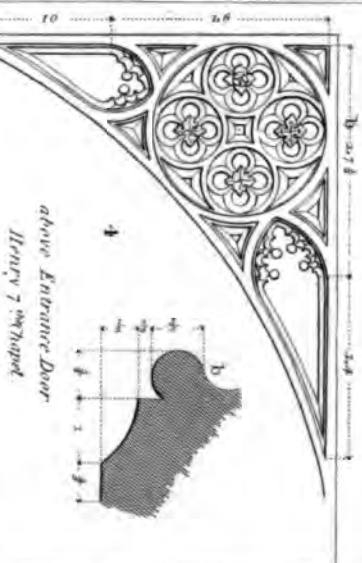
Henry 7th Chapel.



Western Abbey.



PL. LX



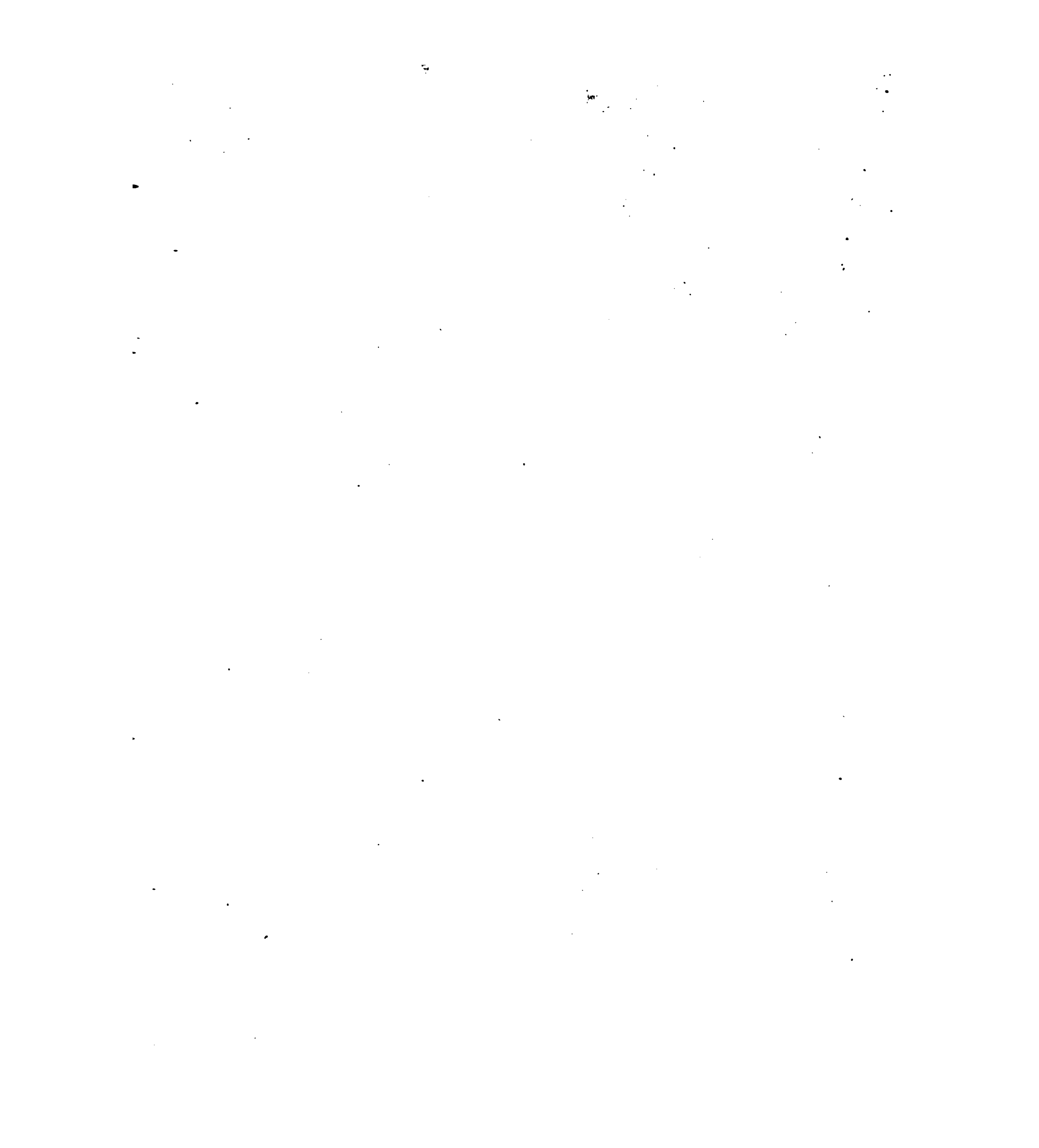
A. English. Architect's ed.

Sharncliffe.

E. J. Burwell sculp.

1st, 2nd, 4th, 7th, 9th, 10th from Henry 7th Chapel, Westminster. 3rd, 5th, 6th, 8th from Westminster Abbey Church.

London, Published by J. Taylor, 50, Abchurch Lane, 1852.

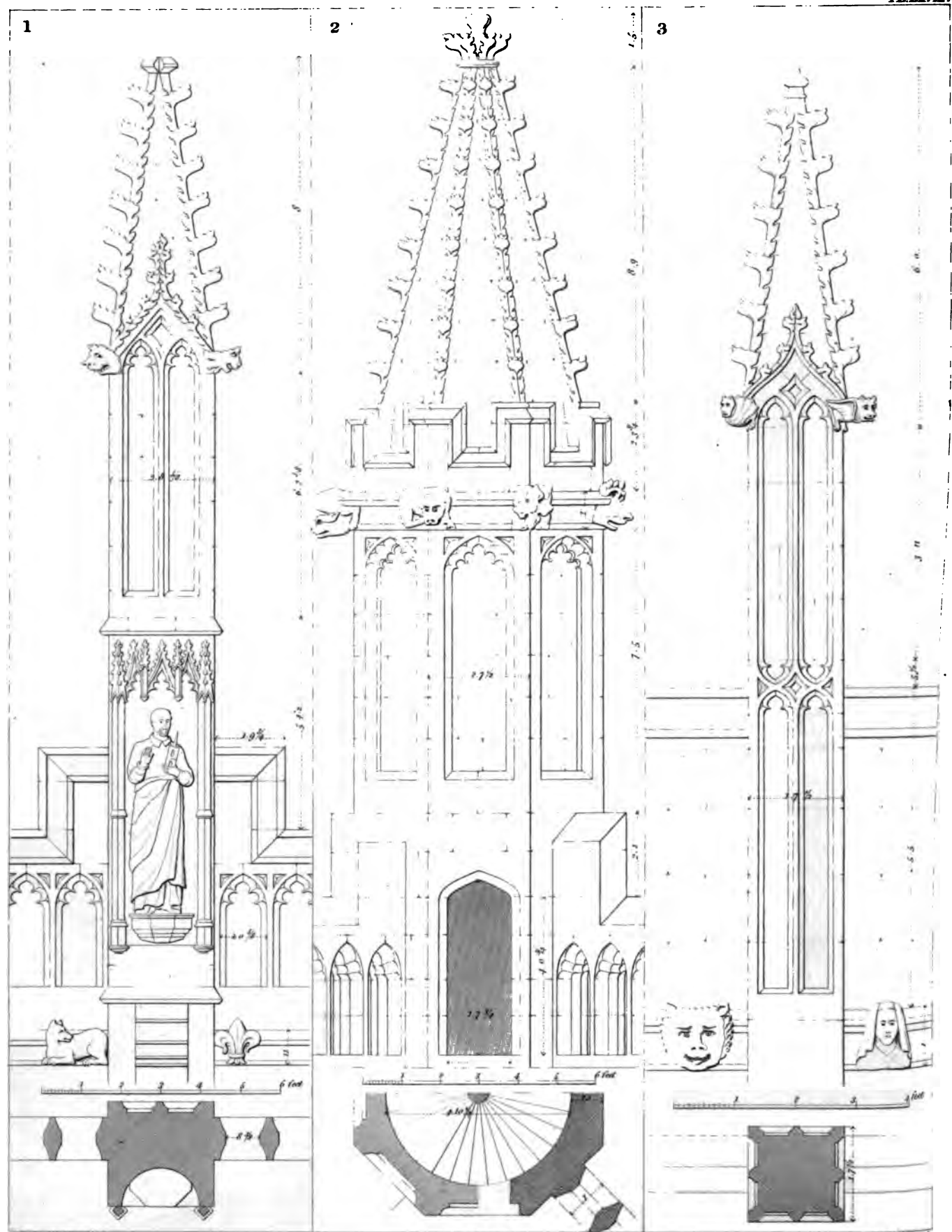




OXFORD.

1. Pinnacle. 2. Tower of Magdalen College. 3. Pinnacle to the Chapel of All Souls College.

Published June 1850, by J. Taylor, 11, High Holborn.



A. Pugin, Architect, delin.

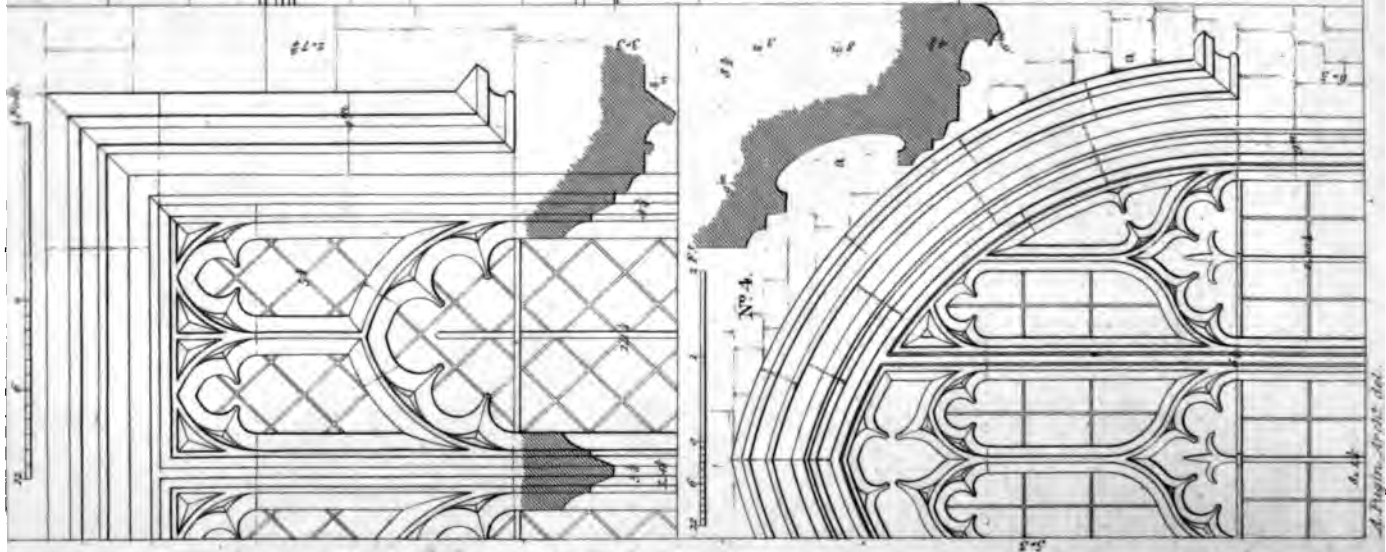
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OXFORD.

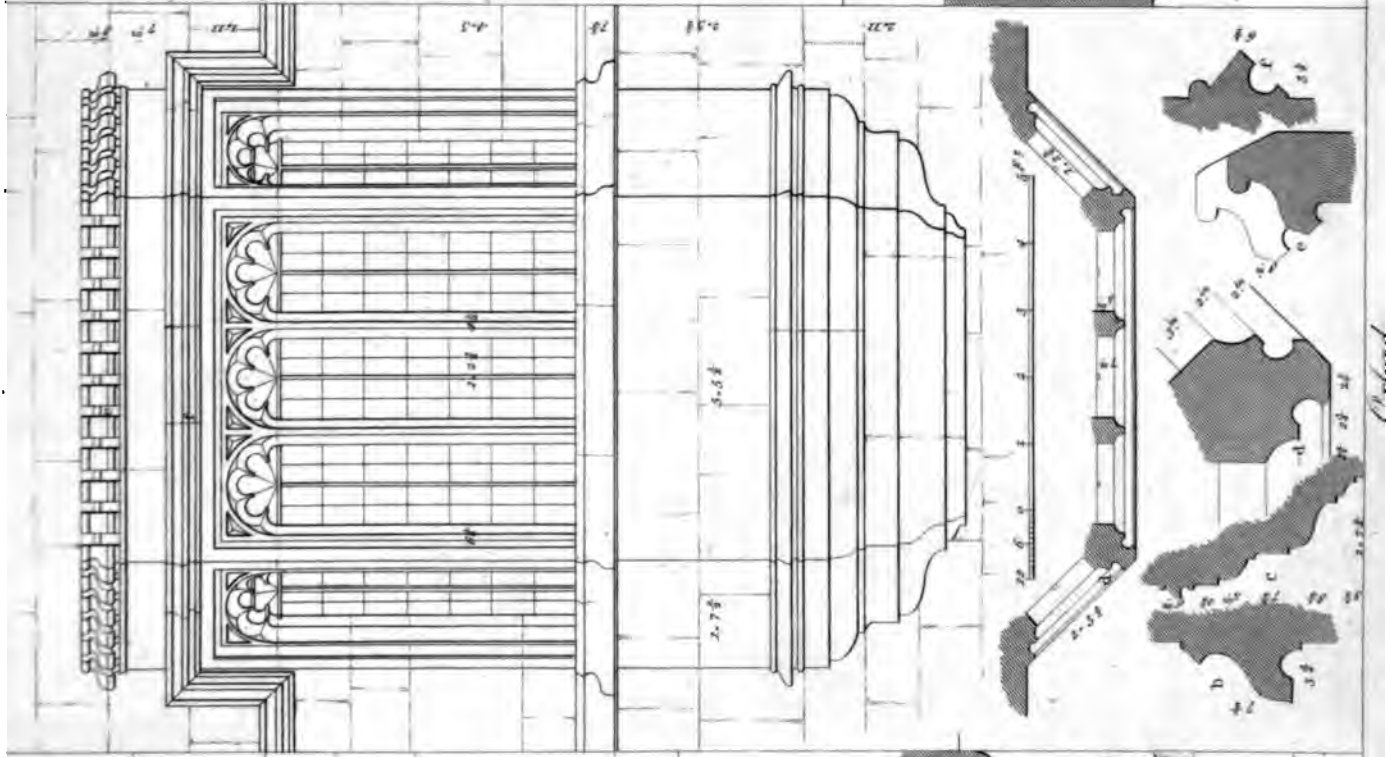
1. Pinnacle. 2. Turret of Magdalen College. 3. Pinnacle to the Chapel of All Souls College.

Published June 1841, by J. Taylor, 11, High Holborn.

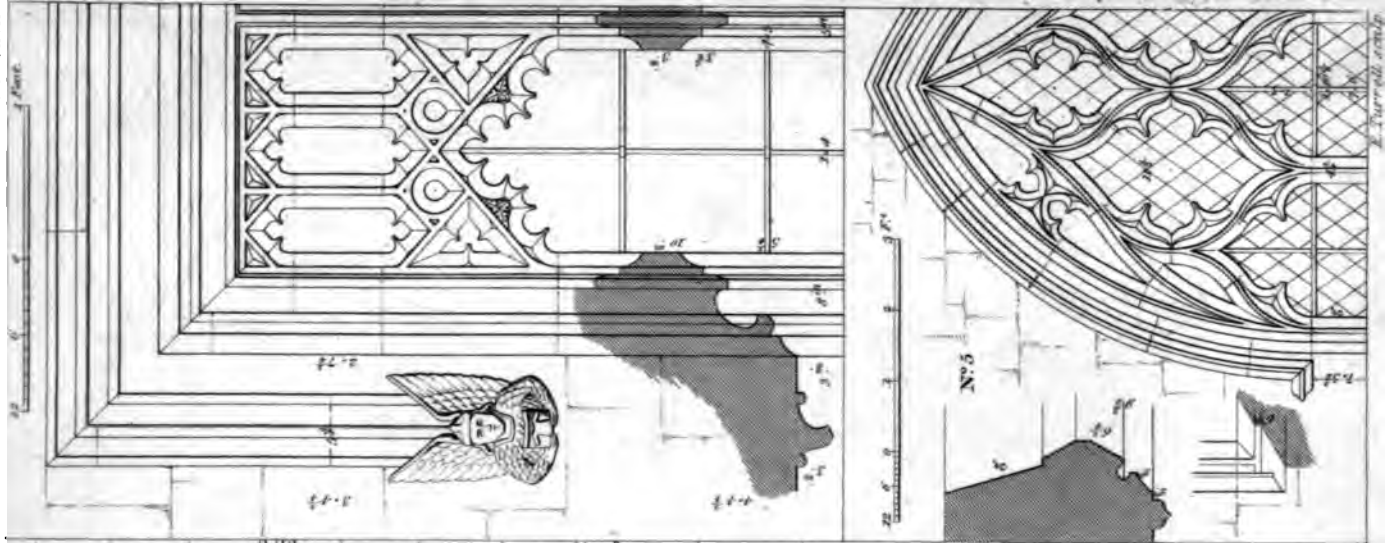
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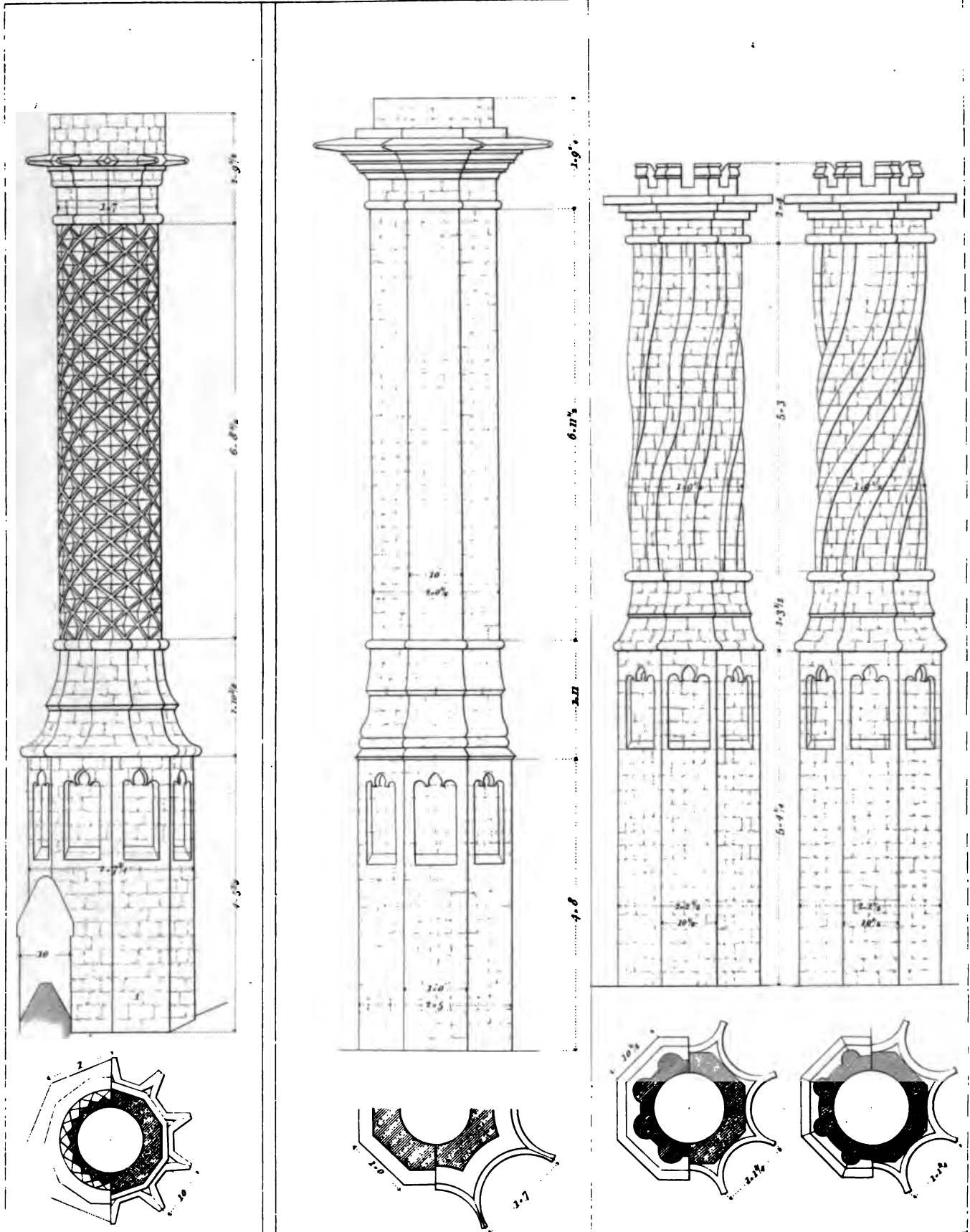
PL. I. XIX

5-208

Notes on the East Wall of the Chapel at St. Augustine's College, 1838-40, Christ Church.

A. Pugin, Archt. del.

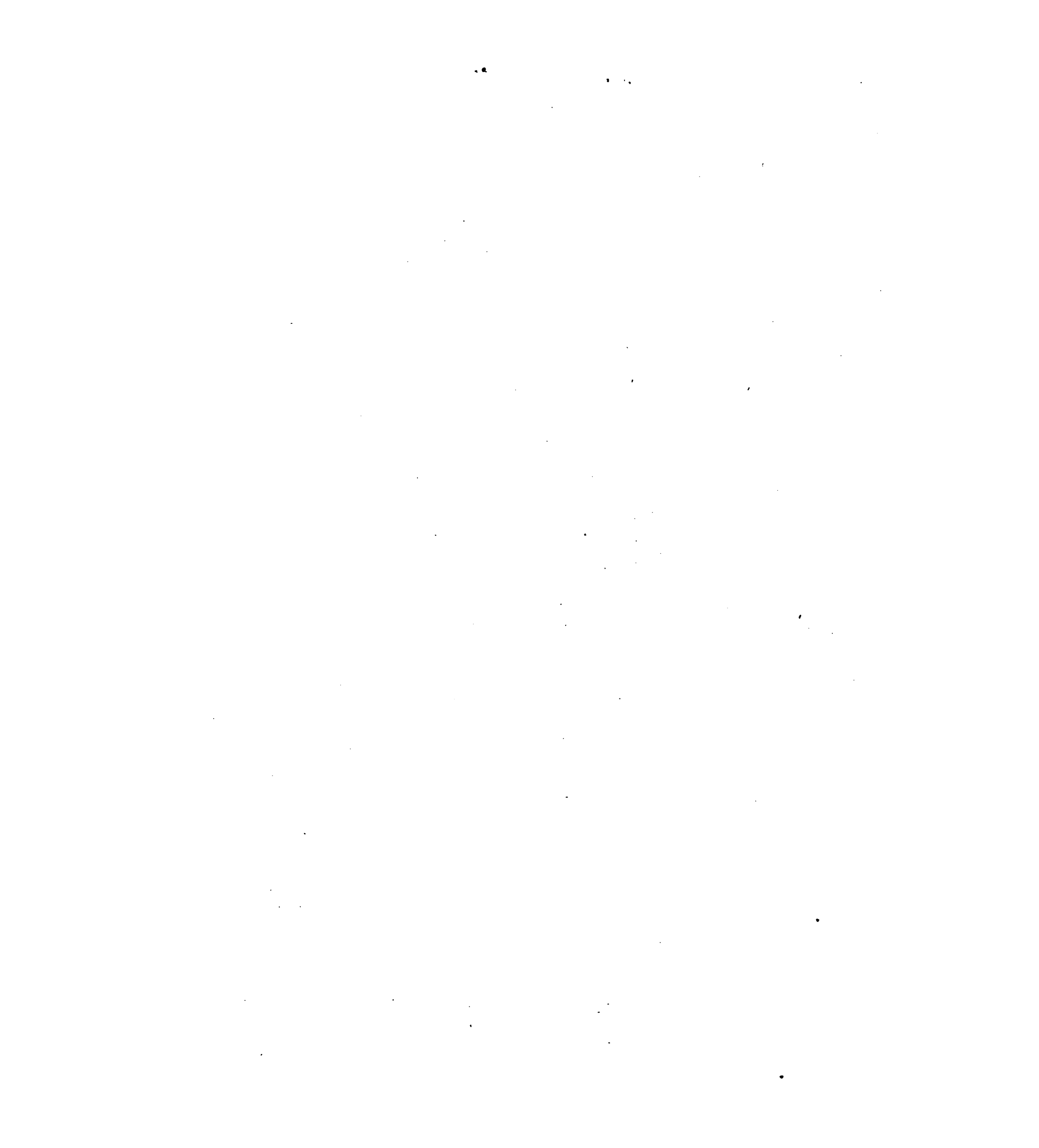


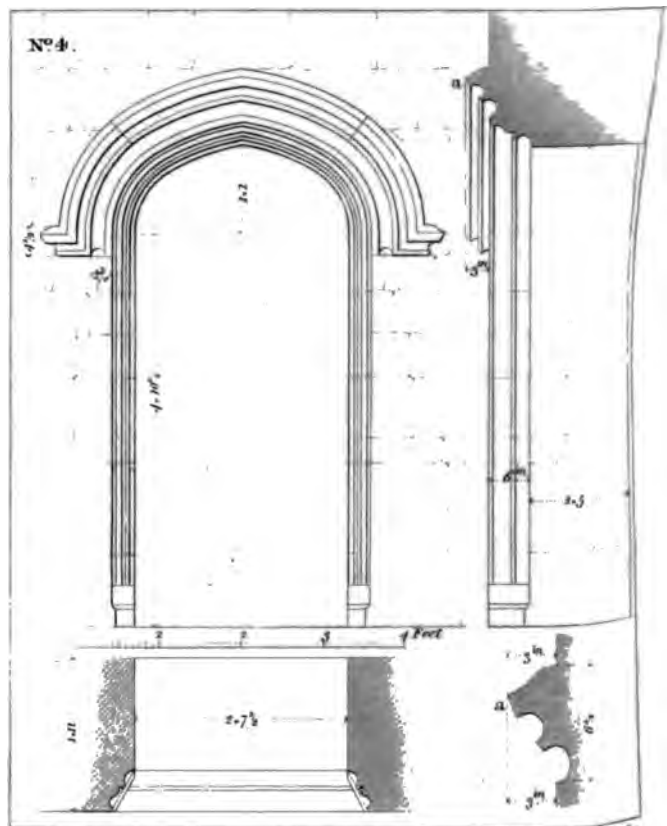
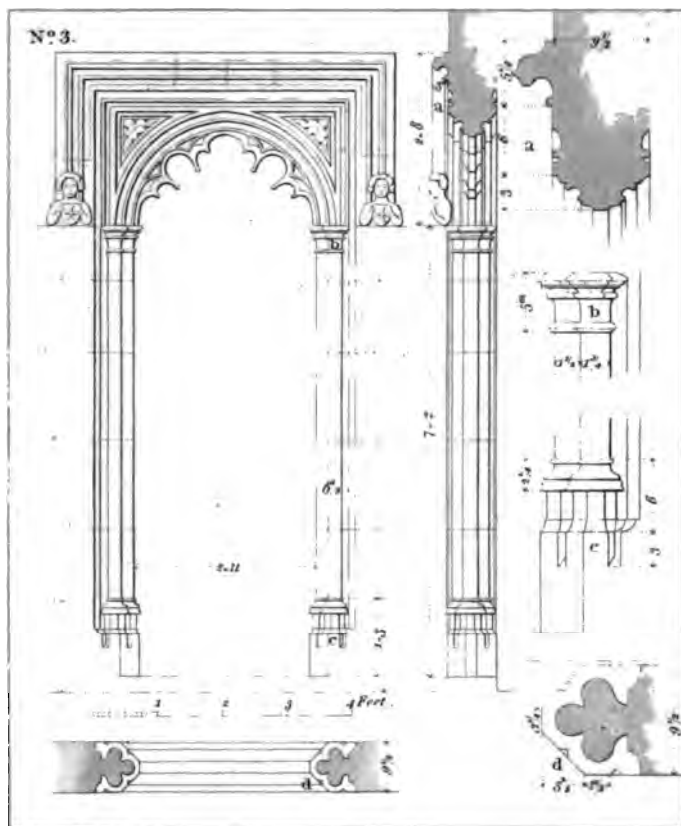
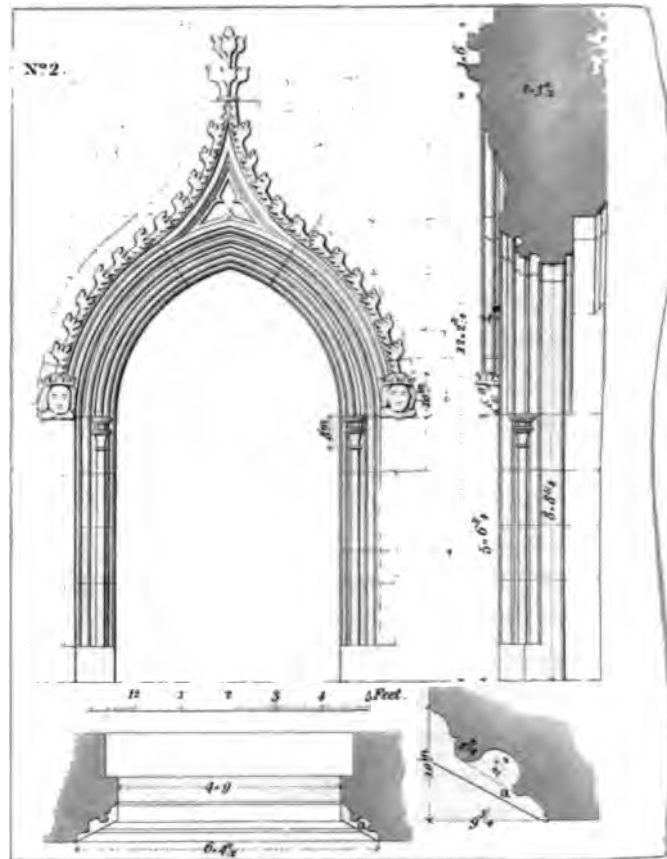
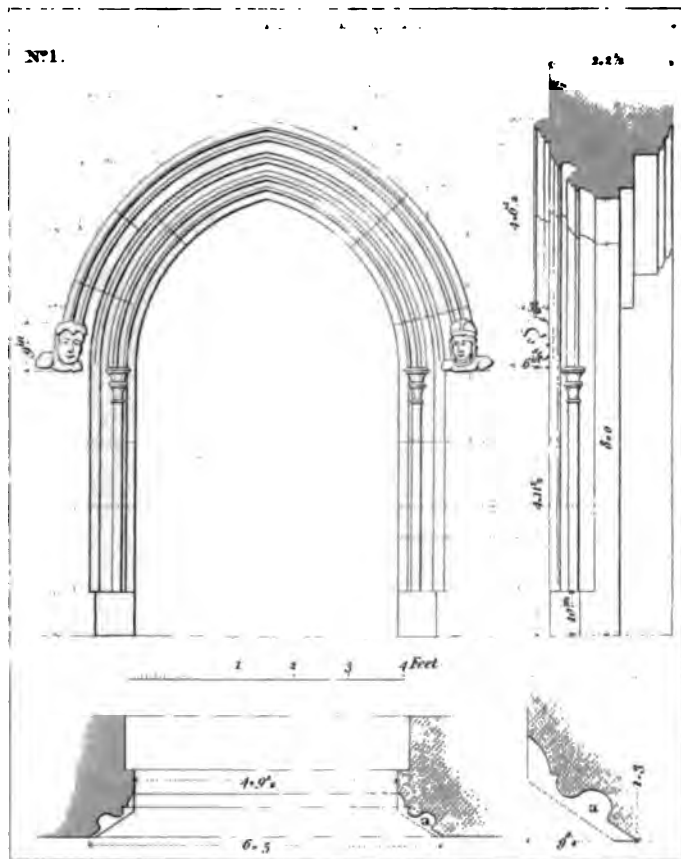


A. Swan Archt. del.

Chimney Shafts.—Eton College, 1500.
London Published by J. Taylor, 59 High Holborn, June 1, 1821.

E. Turrell sculp.





A. Pugin Archt. del.

G. Clayton sculp.

1. 2. 3. Door-ways Westminster Abbey Church. 4. St. Lincoln.

London. Published by J. Taylor, 59. High Holborn, June 2. 1821.

PLATE LXII.—BRACKETS AND PEDESTALS FROM WESTMINSTER.

No. 1. Pedestal in an octagonal niche, Henry VII.'s chapel; 2. Bracket, St. Nicholas chapel, Westminster Abbey; 3. Do. Great Hall, Bishop's Palace, Lincoln; 4. Pedestal in north front, Westminster Hall; 5. St. Edmund's chapel, Westminster; 6. Henry V.'s Shrine, do.; 8. Bishop Fleming's chapel, Lincoln; 9. Norwich Cathedral.

PLATE LX.*—SPANDRILS FROM WESTMINSTER.—Nos. 1, 2, 4, 6, 7, 9, and 10, Henry VII.'s Chapel; 3, 5, 8, from the Abbey Church.

PLATE LXVIII.—PINNACLES AND TURRET.—No. 1. Pinnacle with niche. Statue, plan, and parts of the open battlement, from Magdalen College, Oxford. No. 2. Octangular Staircase, Turret with pinnacle, &c. to the tower of the same college. No. 3. Pinnacle, with tracery and parapet, to All Souls' College, Oxford.

PLATE LXIX.—ORIEL WINDOW, AND PARTS OF OTHER WINDOWS.—No. 1. Part of a Window from the porch of the church of St. Peter's in the East at Oxford; Nos. 2 and 5, with plan and sections from Magdalen College, Oxford; No. 3. A singular Window from Christ Church; and No. 4. from the same college in Oxford. The sections are pointed out by letters of reference.

PLATE LXVI.—FOUR CHIMNEY SHAFTS FROM ETON.—These are executed in brick of fine texture, and skilfully wrought. They were probably built early in the reign of Henry VIII. although the college and chapel were begun by Henry VI. Many curious particulars respecting the building, &c. of Eton College, with two plates, are given in the "Architectural Antiquities of Great Britain."

PLATE LXVII.—THREE DOOR-WAYS FROM WESTMINSTER ABBEY CHURCH, AND ONE FROM LINCOLN.—Nos. 1 and 2. Door-ways in the passage leading from the Dean's-yard to the Cloister; No. 3. The entrance Door-way to the Chapel of St. Erasmus, on the north side of Edward the Confessor's chapel, Westminster; No. 4. On the east side of the Cloisters, Lincoln Cathedral.

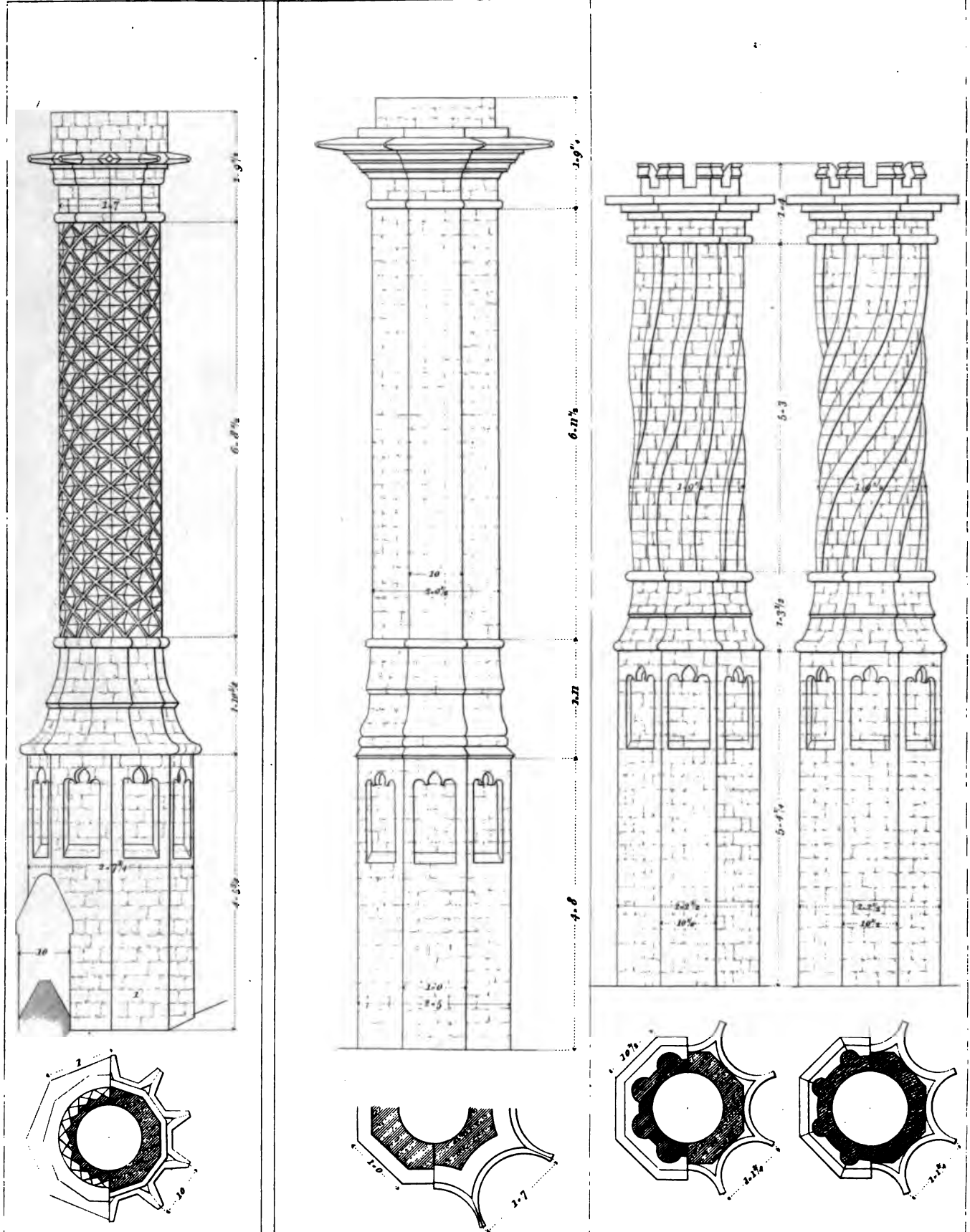
PLATE LXXII.—SPIRE OF ST. MARY'S CHURCH, OXFORD.—This spire, rising from its clustered pinnacles at the four angles, may be regarded as one of the best formed specimens in England. Unlike the generality of spires, this constitutes part of a group, and, therefore, as a single close object, as well as from different distances, it is pleasing and satisfactory. The forms will be best explained by the annexed plans, which have letters referring to corresponding parts in the elevation.

PLATES LXXIII. & LXXV.—BUTTRESSES FROM OXFORD.—The buildings whence these are taken, as well as corresponding letters of reference to elevations and plans, are engraved on the Plates.

PLATE LXXIV.—PARAPETS AND BATTLEMENTS FROM OXFORD,—with sections, and references to the buildings whence taken.

PLATE LXXVII.—GROINING FROM WESTMINSTER ABBEY, &c. explaining the mode of forming centres.—No. 1. Horizontal and perspective views of a fourth division of one compartment, or severy of a vaulted roof, in the south side of the cloisters, showing the manner in which the centres of each rib are to be found. The centres of all the arches, or parts of arches, are placed on the line of the spring. The point L is the centre of the arch MH. The height FH is equal to RH; QG to UO, DK to WV, and SM to CM: and from the centres N, Z, T, D, the arches EH, EG, KX, and MK, are formed. No. 2. One fourth of a compartment in section and horizontal in the roof of a side aisle; Henry VII.'s chapel, Westminster. No. 3. Vault under the Vestry; and 4. Nave of Lincoln Minster.

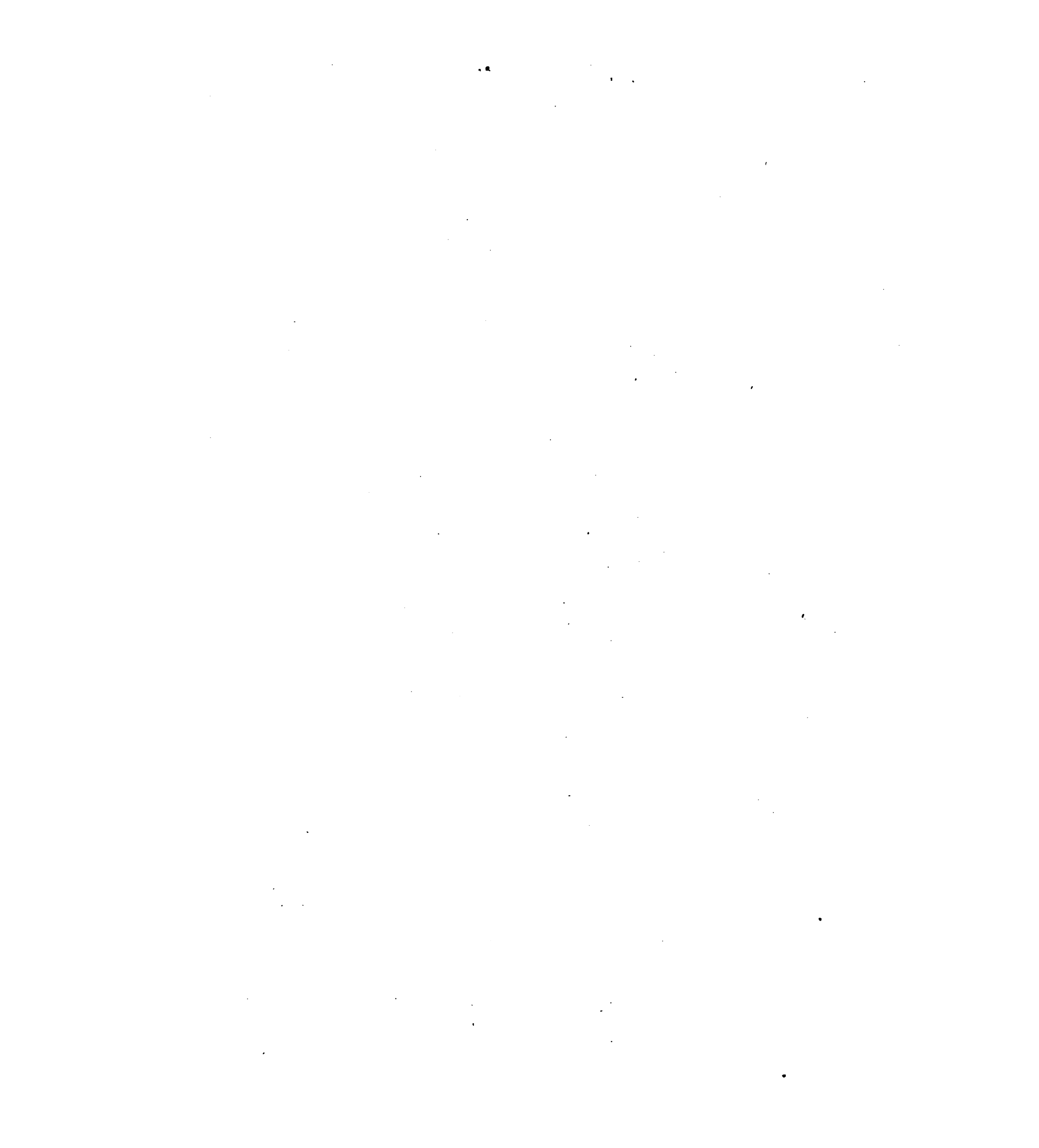
PLATE XXXI.—SECTIONS OF MULLIONS FROM YORK AND BEVERLEY MINSTERS, to one fourth of the real size.—**YORK:**—Nos. 2 and 3. Larger and smaller mullion of upper window of the nave; 4. Window of south aisle of nave; 5. Tracery of do.; 6 and 7. Window in avenue to Chapter-House; 8 and 9. Chapter-House, Window; 10. Rib groining in the nave. **BEVERLEY:**—11. Cornice of screen behind the altar; 13 and 14. Large and small mullion of north window of nave.

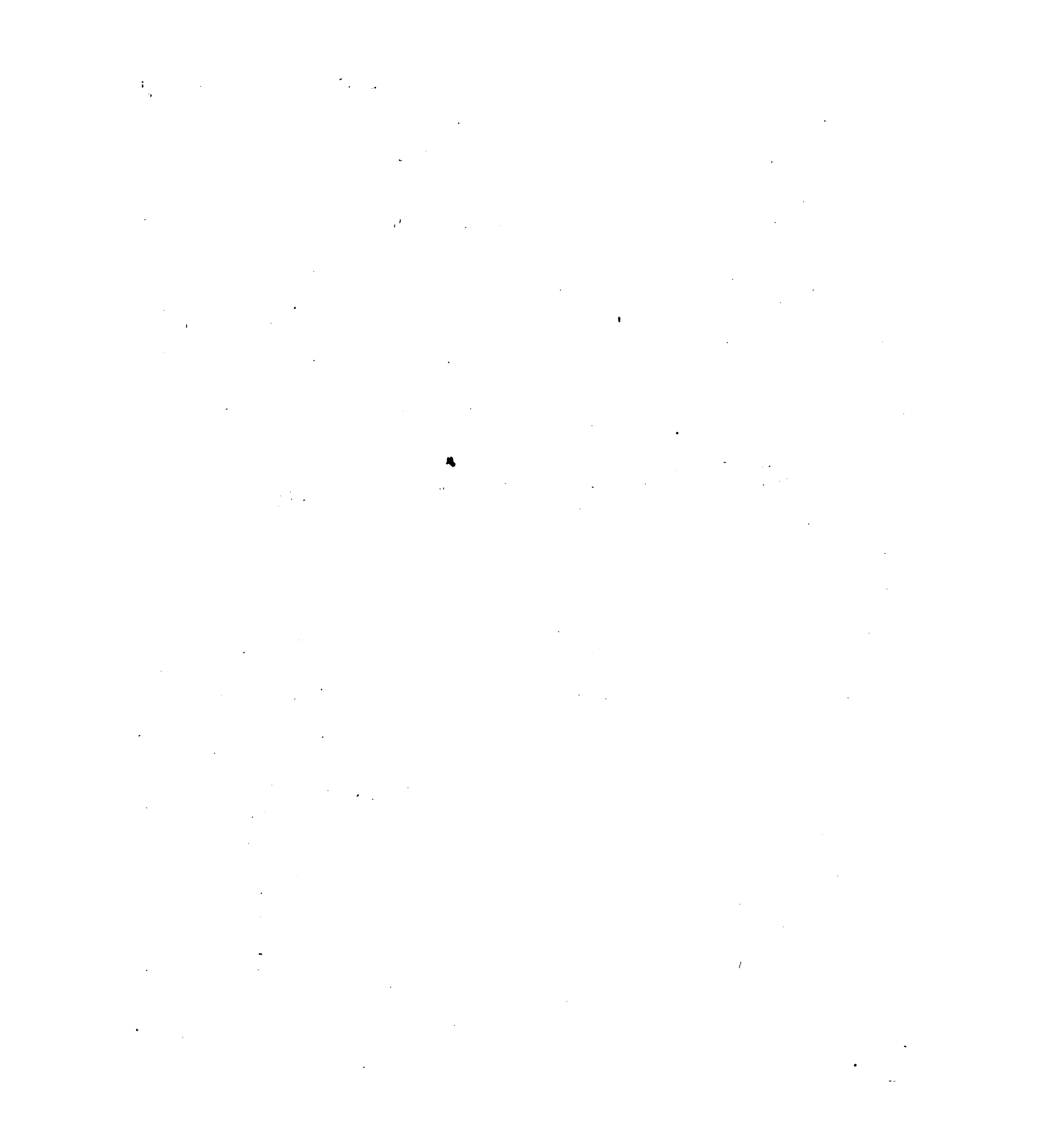


A. Puain Arch. del.

Chimney Shafts. — Eton College, 1500.
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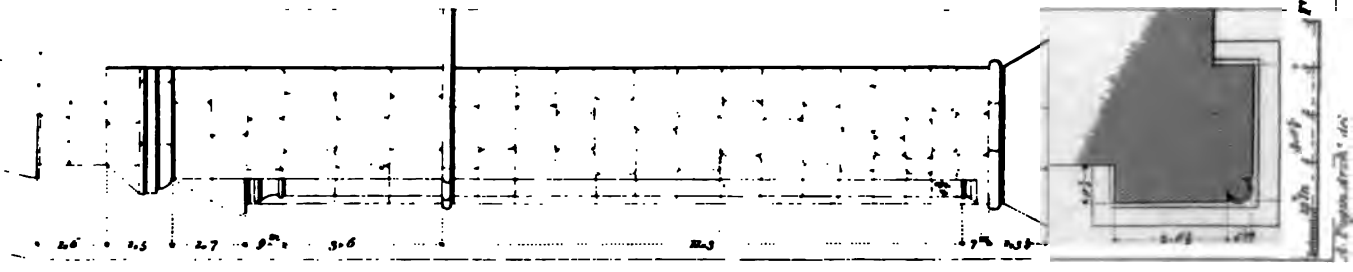
E. Turrell sculp.



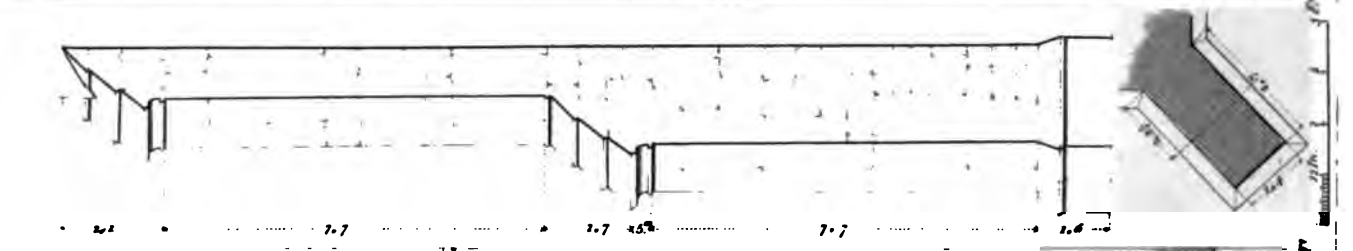




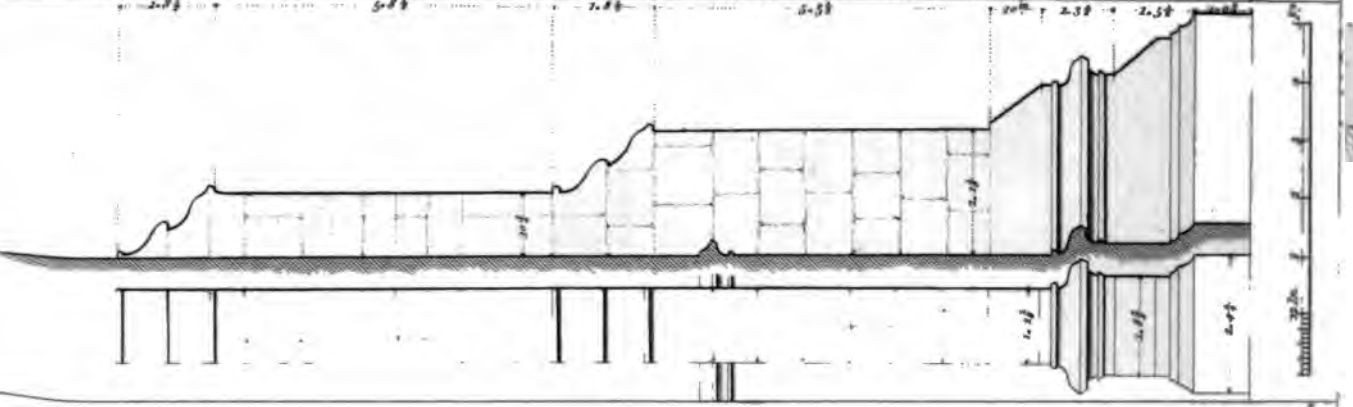
St. Peter's Church.



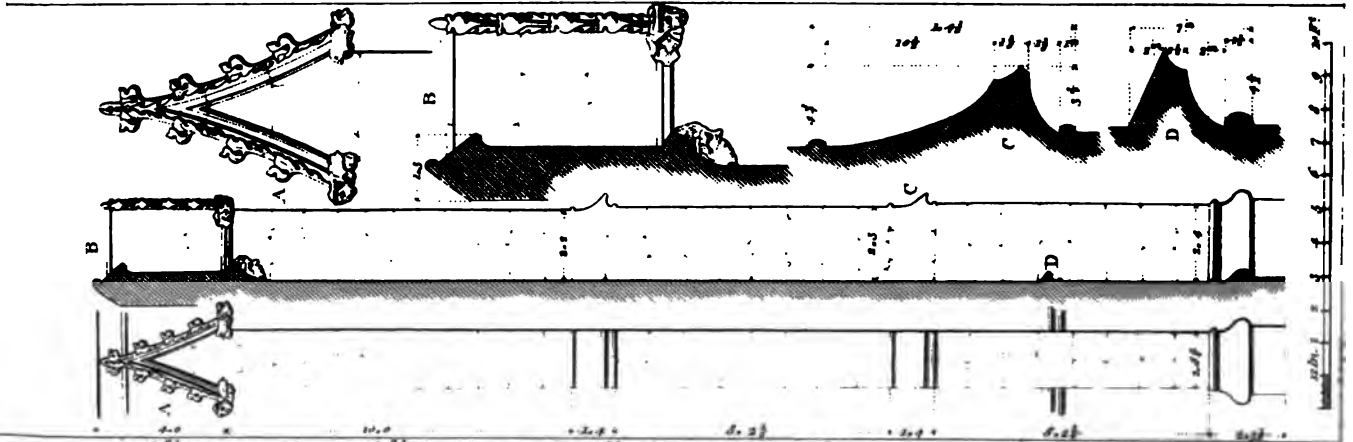
St. Peter's Church.



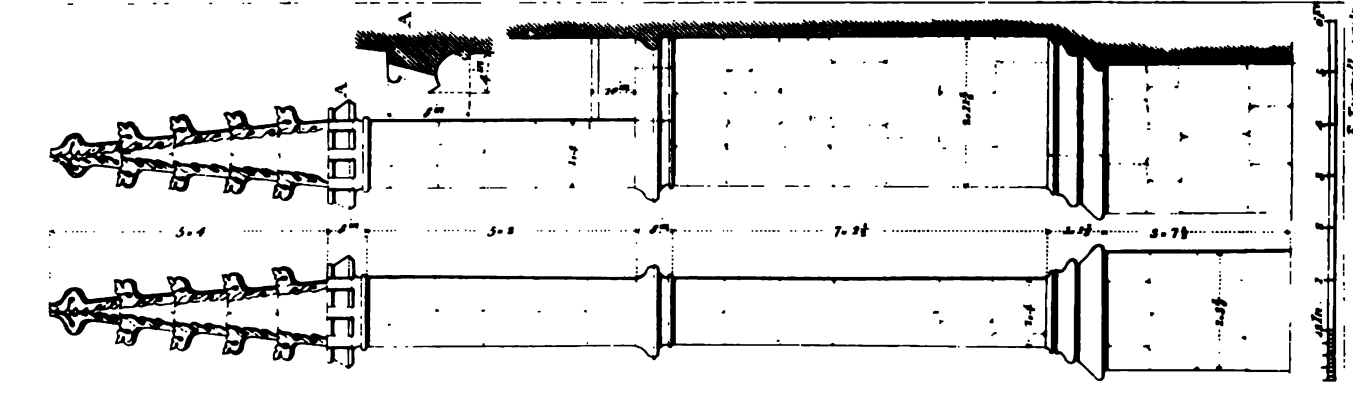
Merton College.



Merton College.

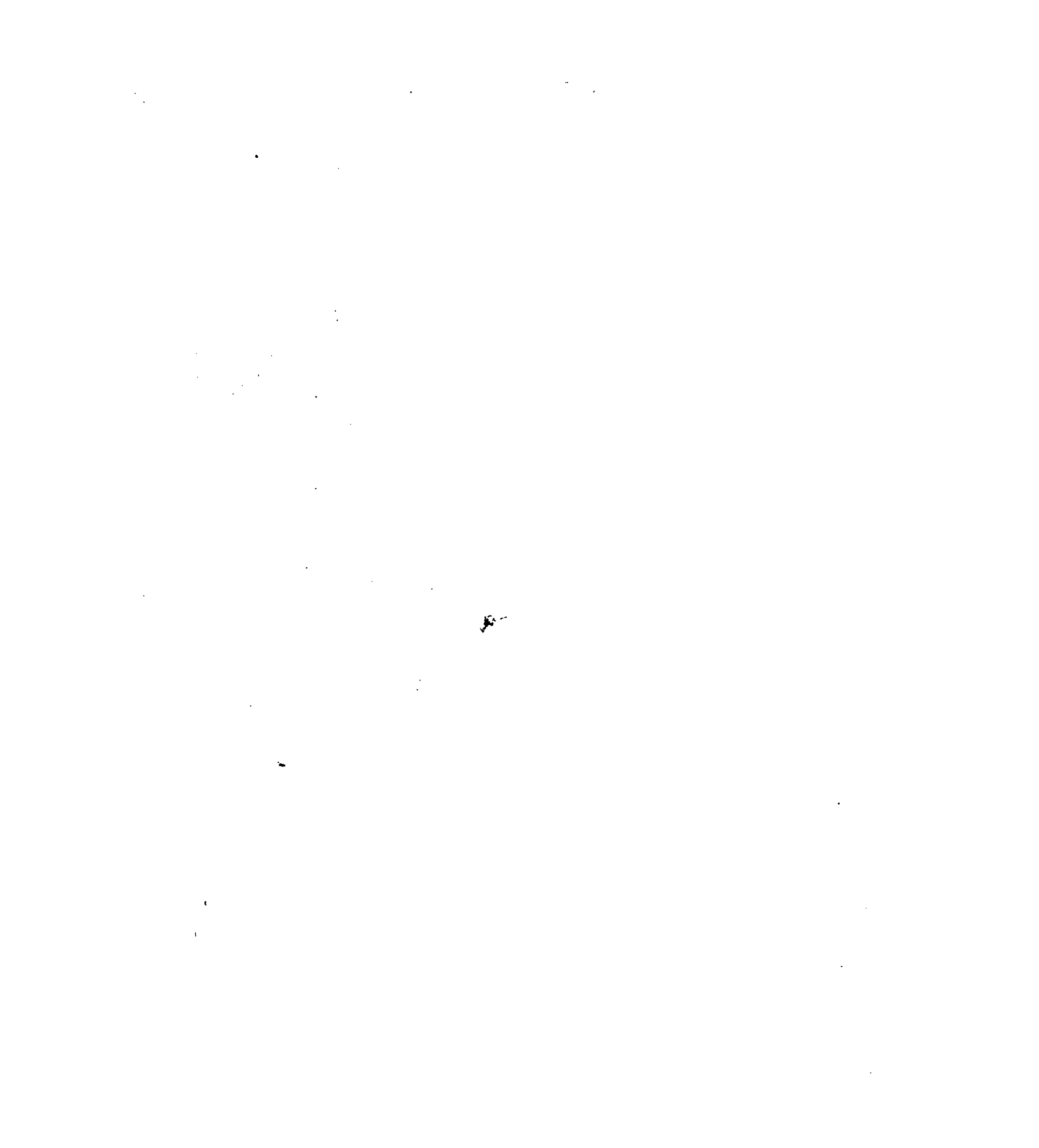


Magdalen College. PL. LXXV.

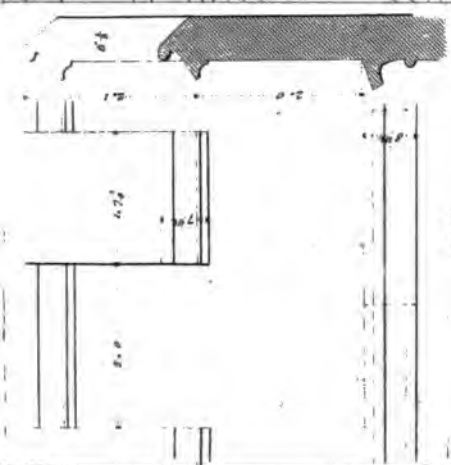


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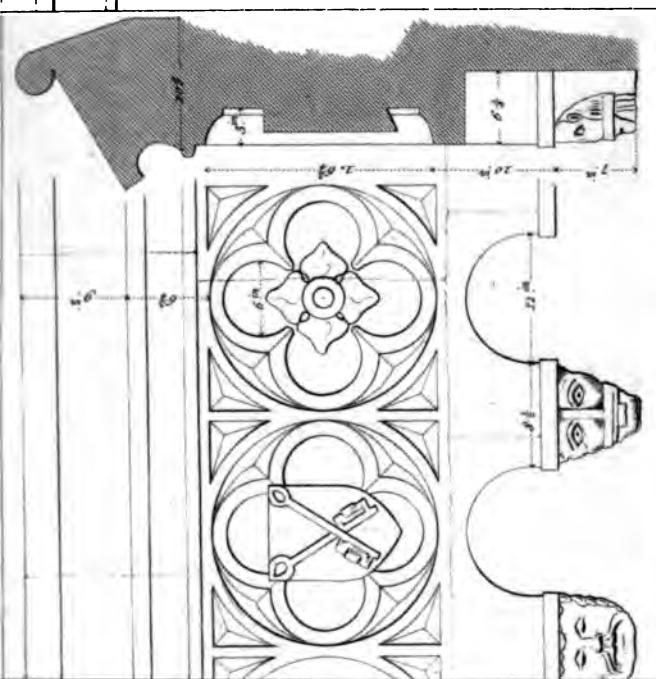
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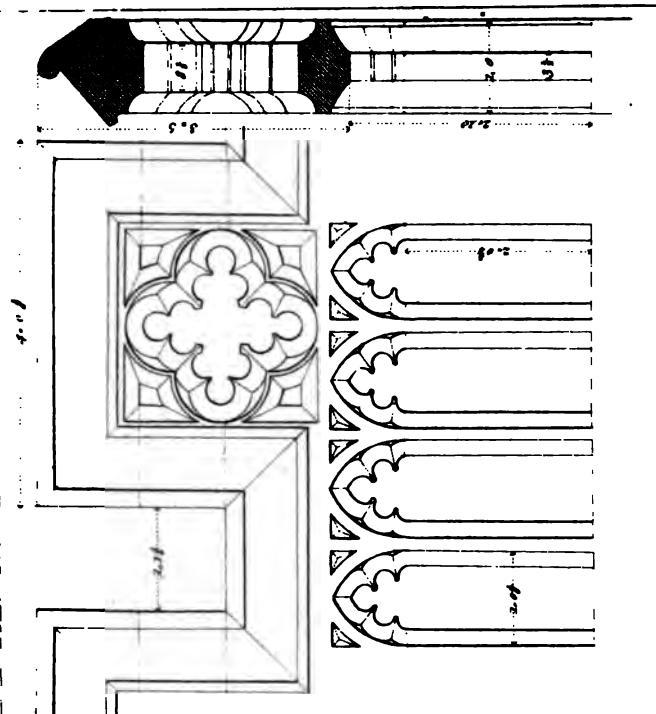
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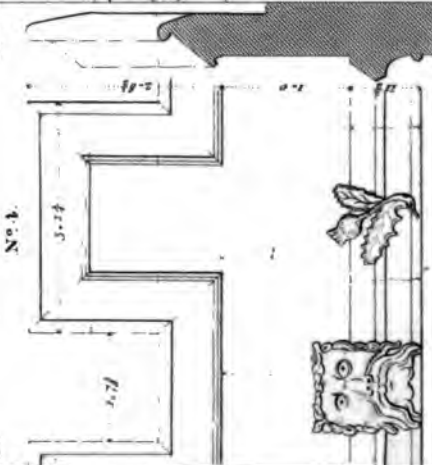
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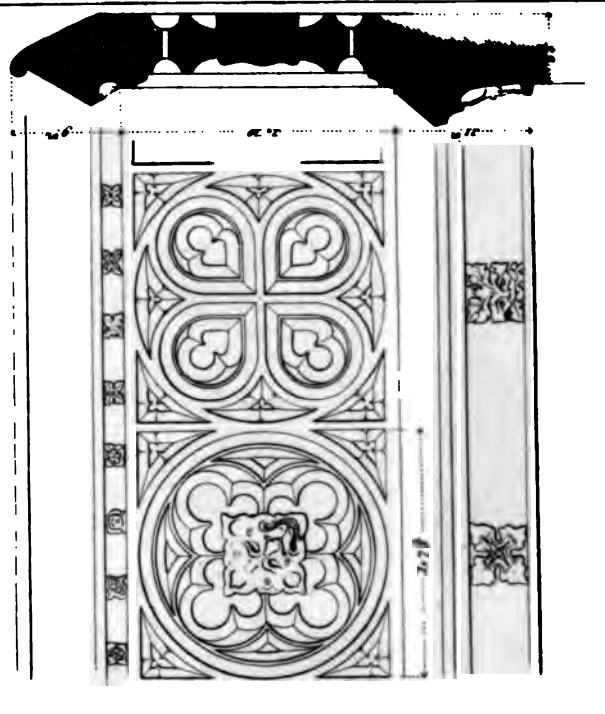
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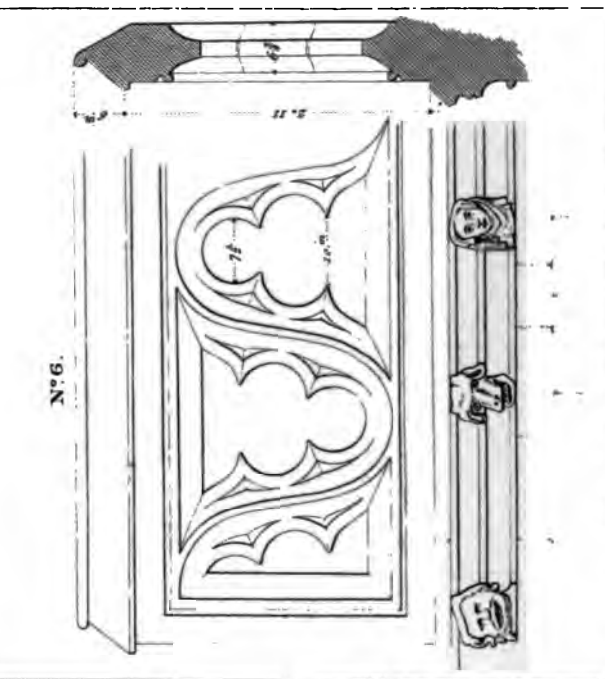
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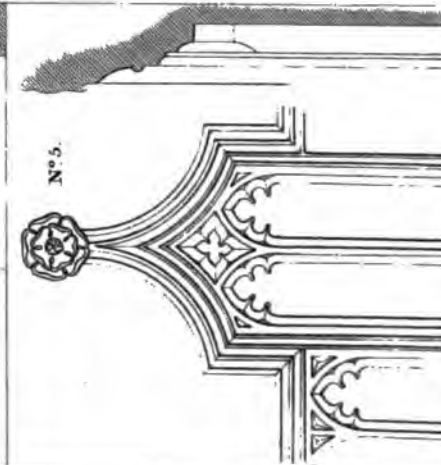
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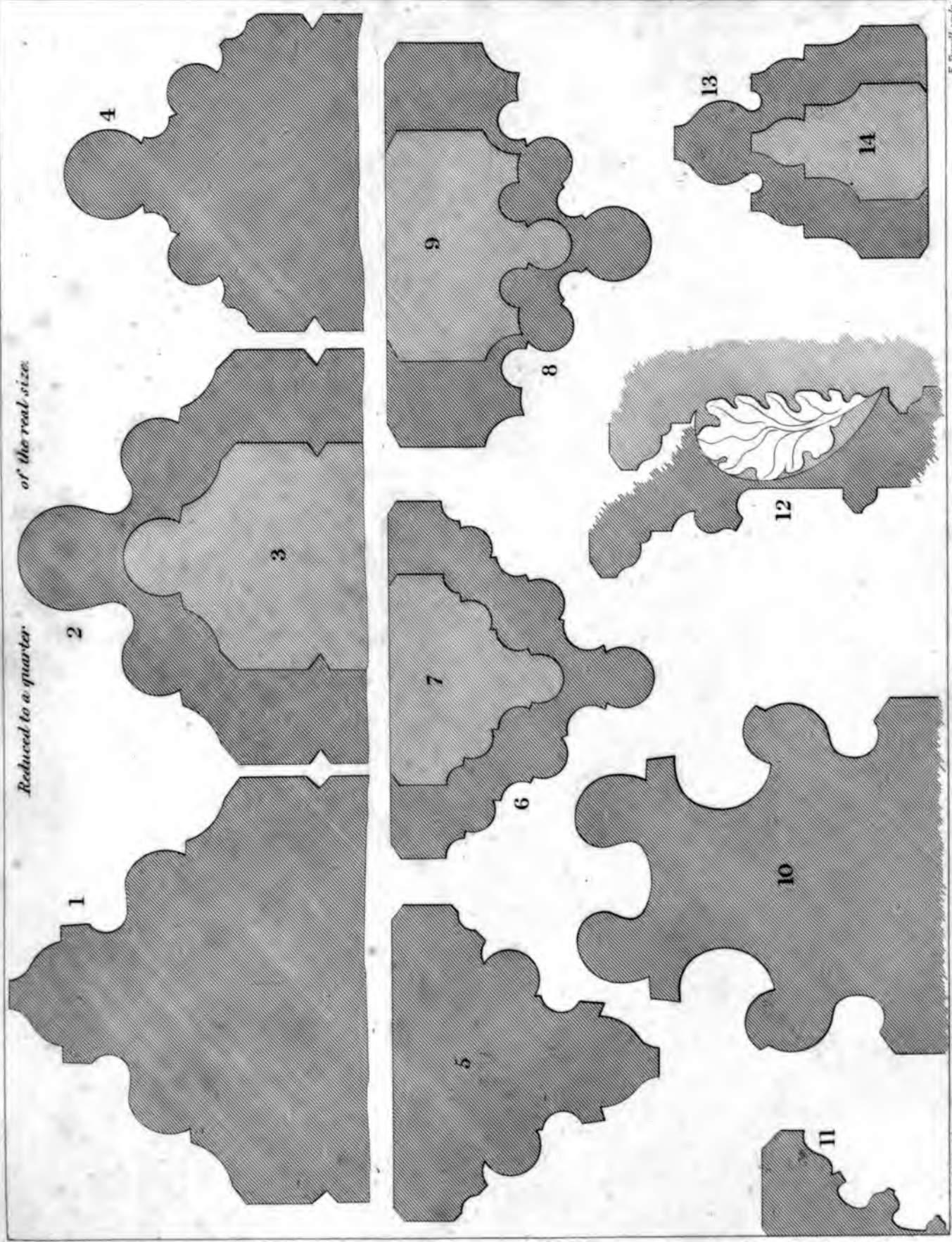
Nº 6.



Nº 5.



London: Published by T. Agnew & Sons, 15, Abchurch Lane. 1852.



J. Payne Architect. del.

York Cathedral. Tracery. Mullions. 1, 2, 3, 4, 5, 6, 7, 8, 9. — Perseby. Mullions. 10, 11, 12, 13, 14. — 1840.

Published by J. Taylor & Co. 25, Abchurch Lane, London, E.C. 4.

E. Parry & Co. del.





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